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The American Home

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April, 1934

Spring Gardening :: 7 pages Summer Homes

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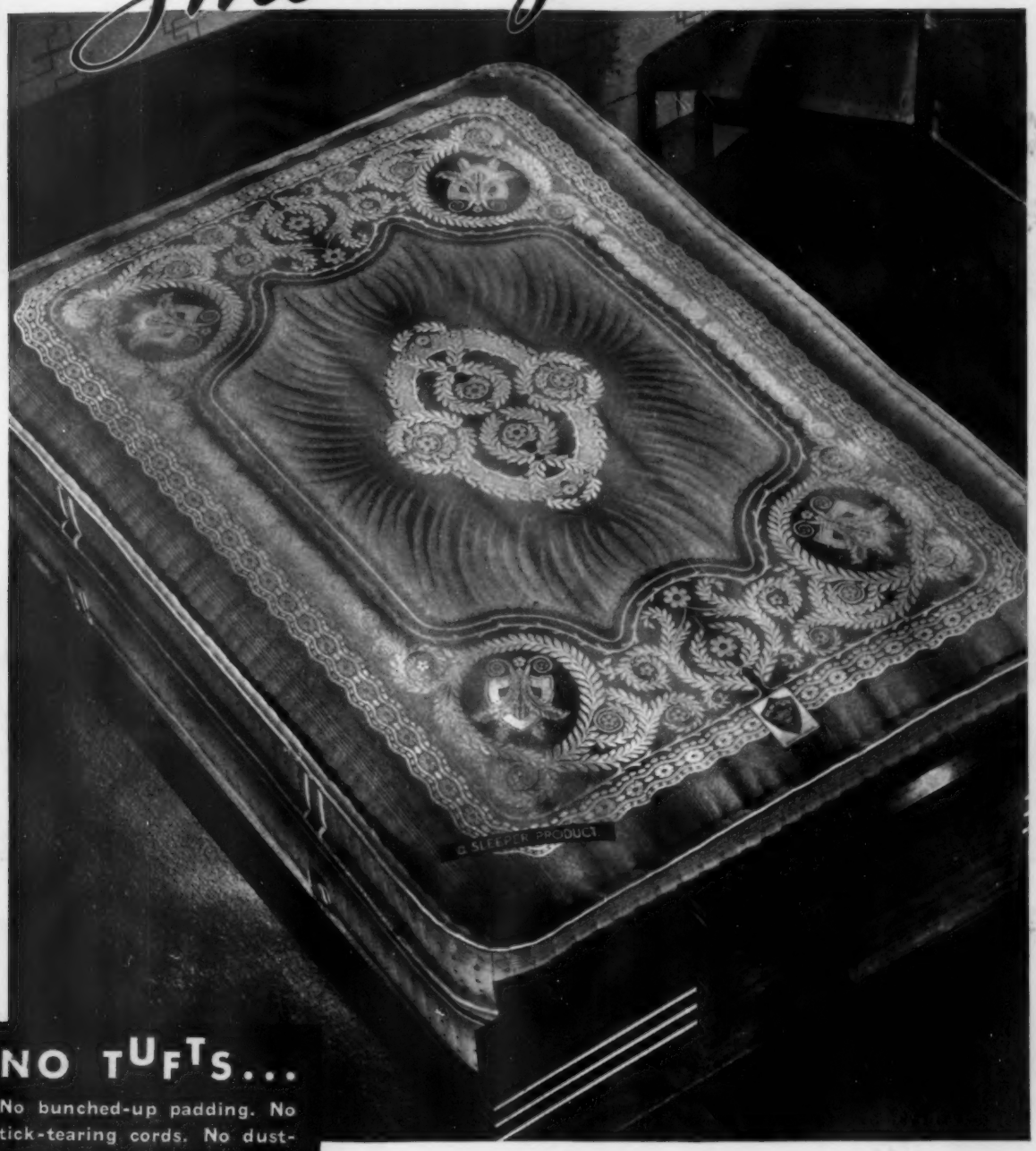

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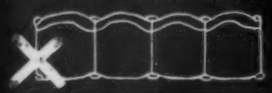

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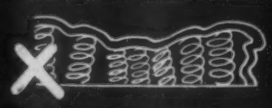

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ON THE HEARTH OF THE AMERICAN HOME

Above: Home of Mrs. Nellie Hill Hamilton, Chebeague Island, Me. Below: Mrs. W. B. Spindler, Parkersburg, W. Va., in her garden with her little cousin Betty Jean Belfi, of St. Louis, Mo.

Pool of Mr. and Mrs. John B. Pedlow, Haddonfield, N. J.

Above: Stairs to the house that Jack built, Grand Rapids, Mich. Courtesy M. H. Oldham. Below: Garden of Mr. and Mrs. George S. Landis, Dauphin, Pennsylvania

Above: Home of Mr. and Mrs. J. C. Bundy, Streator, Ill. Below: Cherry blossom time at the home of Mr. and Mrs. Harry Bright, Allison Park, Pennsylvania

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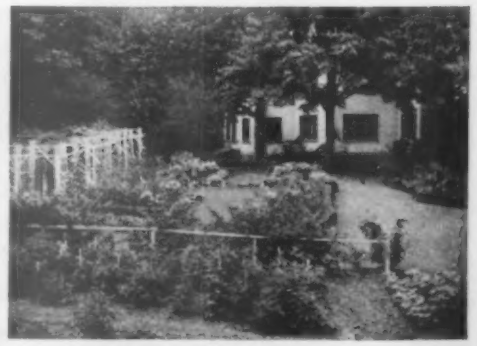
Above: Home of Mr. and Mrs. Frank F. Noell, Sharonville, O. Below: Garden of Mrs. M. L. Schmitz, Glencoe, Illinois



PUBLISHED AT 78 FRANKLIN AVENUE, GARDEN CITY, N. Y., BY THE COUNTRY LIFE-AMERICAN HOME CORPORATION. OFFICERS: W. H. EATON, PRES.-TREAS.; H. L. JONES, VICE-PRES.; R. T. TOWNSEND, SEC.; J. AUSTEN, ASST.-TREAS. EDITORIAL AND ADVERTISING HEADQUARTERS: 244 MADISON AVE., N. Y. C. ADVERTISING OFFICES: PARK SQUARE BUILDING, BOSTON, MASS.; PEOPLES GAS BUILDING, CHICAGO, ILL.; SANTA BARBARA, CALIF.
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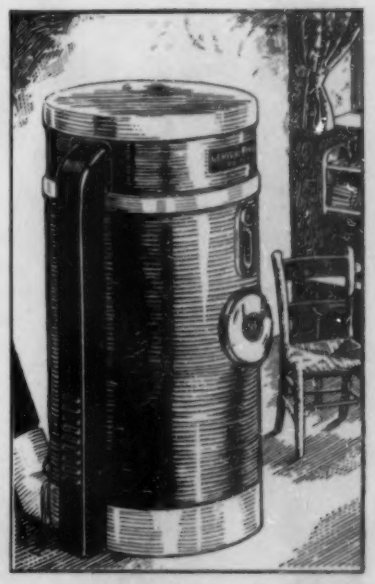

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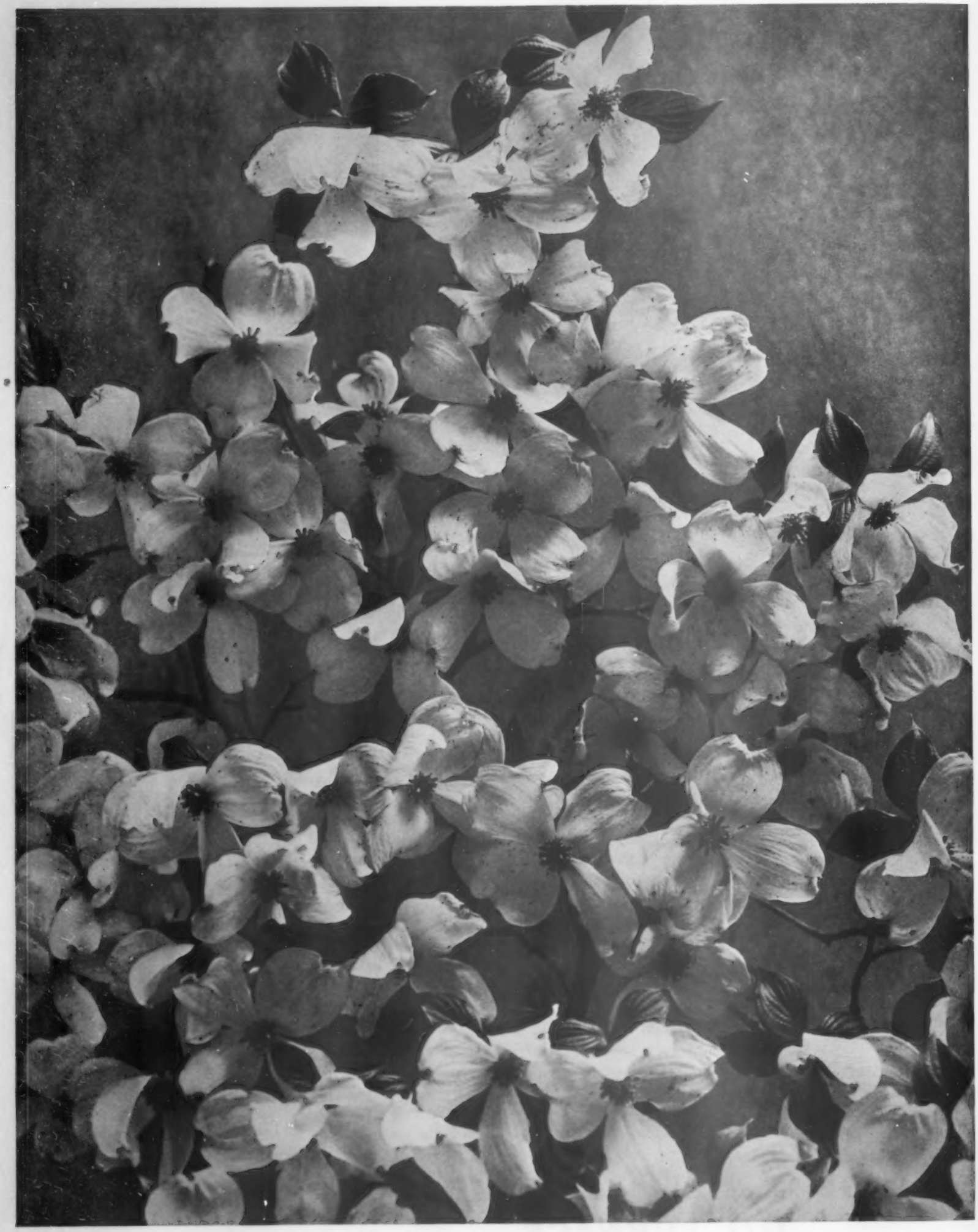


SPRING IN A PROFLIGATE MOOD

—a camera study by John Kabel

MY GAY LITTLE GARDEN

Photographs by Paul J. Weber

John stopped his perpetual bug hunting, looked down the border he was working on, and answered, "Well, I figure it this way. There is nothing that plants *want* to do so much as to grow and bloom, so all we've got to do is to let 'em go ahead and do it!"

Emily Post

SOME TIME ago I bought a house —a low, rambling, old New England house that sat in a field on top of a slight hill. For the inside I made plans for the comfort of me and mine; but on the outside I intended that my sweet house should be left without any trimming. A month before moving in and after the alterations had been completed, I went to look at it. The house was in every detail exactly what I had meant it to be. The little circular stairway was adorable, the entrance door looked a hundred years old, the plan was perfect, the colors of the rooms just right. I did not mind its outside bareness; it had a frank, free, open look. I liked it. I had made up my mind to like it. I stayed at a near-by hotel for several days. After each meal I walked up the road to my house. And each time I approached it I found myself trimming it! At first with just a vine here, a shrub there, and then, gradually, I could think of nothing but flowers—masses of flowers! The house cried for flowers so loudly that, just as soon as I got back to New York, I went to see a friend who is an expert gardener.

"Tell me," said I, "where I can learn first lessons in growing flowers? I *must* grow flowers! My sweet little house is crying for Hollyhocks, and it must have them. It wants lemon-yellow ones. And blue Spireas—Delphinium?—is that the name? What else can it have that is lemon and cream, flame and turquoise and salmon, and just a touch of deep purple?"

My friend lifted her chin and looked at me with cold, appraising, half-closed eyes.

"Have you a good gardener?"

"Only a young man," I said, "who has been helping me to tidy up after the workmen. I like him so much that I have already engaged him for two days a week."

"Is this nice young man of yours a gardener?"

"No, not exactly. He tells me he isn't *anything* of a gardener! But I know *exactly* the color effect I want."

"Really!" said my friend, drily.

At first she had seemed scornful, then rather sorry for me, but now she was scornful again.

"Color scheme!" she exclaimed. "If you had never held a paint brush in your hand, would you talk about painting portraits?"

"I don't see the simile," I replied. "Every little place in the country grows Hollyhocks. Why isn't it easy to buy yellow ones? And why not the blue flowers?"

"Because Hollyhocks change color if they feel like it every year; as for Delphinium, you could not choose anything more difficult. To really produce color in a garden you must know a great many things."

Whereupon, as nearly as I can remember, she put me through a catechism something like this:

She: "Do you know the soil requirements for each variety of plant?" (I did not.) "How much sun, how much shade, how much heat or coolness, how much moisture or dryness each plant must have?" (Of course I did not.) "Do you know how to prepare a seedbed, and how to sow and prick-out and transplant?" (I did not.) "Can you recognize first evidences of blight, or borers, or scale or the various insects, and how to eradicate them?" (No, I hadn't the first notion.) "Do you even know how to water so as not merely to deluge the blossoms, leaving their poor roots bone dry?" (I was speechless.) "You know, I suppose," she added cuttingly, "that you can't put a fish out on dry sand, a cow in a hammock, or a cat in the lake, and expect them to live comfortably. You can't very well hope to grow plants if you don't know even their natural elements."

"No," I said, "I suppose not!" Outwardly I acknowledged my ignorance but mentally I was not entirely routed. In the back of my mind I felt there must be books in which I could find the answers to all these questions. They couldn't really be as hard as she made them seem. Lots of people have grown flowers who have not graduated from a horticultural

college. I am sure that she read my thoughts, because she suddenly grew kind and wrote me a list of plants to get: African Marigolds, Poppies, Nasturtiums, Helianthus, Calendulas, Zinnias. I took the list and thanked her.

"They will grow nicely and be very cheerful," she said. "But don't try a color scheme that even an expert gardener would find difficulty in producing."

She gave me the address of a seedsman. I went home and wrote for every catalogue advertised. I then discovered that every flower on her list was either egg-yolk yellow or turkey red, neither of which I can endure. And that was the beginning.

"Lovely color is *difficult*," she had said. Is any word more irresistible? Why could I not succeed in growing a color scheme. I had average intelligence and could read English; certainly garden books are not written to the expert. Thereupon, I read literally every book on gardening that I could beg, borrow, or buy. (The little ones by Prof. Hottes should be triple-starred!) With the help of a flower-color book having the color of each flower printed in a color chart, as well as with all my other gardening books, I made a chart of my own, not only painted in color but the plants grouped according to time of blooming, height, sun and shade requirements, and type of soil. And then the young man, who still told me he was not much of a gardener, began digging my first flower beds. He was an energetic fellow and approached the digging of the beds with vigor and dispatch.

Neighbors, leaning over the fence, said that he was a "wonderful dirt handler." He made the beds deep and rich—"foolishly deep" and "wastefully rich," according to our over-the-fence observers. When the beds were ready, we planted according to my charts. Against one wall of the house we put a Dr. Van Fleet Rose, and an Emily Gray Rose against another. (By "we" I mean that I sat in the shade with my charts while the working half of the "we" knelt out in the sun and planted.) Against the front walls of the house we planted lemon-yellow Hollyhocks. In front of the Hollyhocks, went tall Dahlias—lemon ones (Walheim Sunshine) and yellows edged with flame (Rodman Wanamaker). In front of these, we put Delphiniums from Oregon, and in front of them white Platycodon and a border of Mignonette. In the borders on both sides of the brick walk leading to the front door we put alternate clumps of Delphinium, Phlox, Platycodon, and Gladiolus:

[*Please turn to page 307*]

HARDY EVERBLOOMING CLIMBING ROSES

J. H. Nicolas

THE furniture for the outdoor living room is entering into a new "period," the Hardy Everblooming Climber. This word "everblooming" is not altogether correct, however, and reminds us of the "Hybrid Perpetual," however, these slight exaggerations are pardonable because they translate the inevitable but beautiful enthusiasm of hybridizers (generally temperamental artists) who perceive something long hoped for and heretofore considered impossible.

The fact of the matter is that we now have Hardy Climbers which, after the fireworks of June or July, still have a few crackers, rockets, or pinwheels left which they set off more or less intermittently or numerously, but at no time is the show anywhere near as voluminous as in the spring.

Of course, the recurrent climber is not new, it is as old as, if not older than, the once-blooming varieties, but they were not *hardy* or, to be more specific, "arctic." These tender climbers are recurrent (a few only are everblooming) because their basic ancestor is the Tea Rose, a recurrent climber in its habitat of Southern China, and the only recurrent climbing species we know. The Hardy Climbers come from non-recurrent climbing species such as multiflora, wichuraiana, setigera and these are so violently set in their habit of once blooming that it seemed for a long time impossible even to make a dent on that habit. The reason is very simple. The early hybrids of these species were crosses with the pollen of hybrids, perpetuals themselves, but barely recurrent. It is also noticeable that most of these early hybrids of hardy climbing species and Hybrid Perpetuals were the Ramblers of Pompon type retaining the small bloom and large cluster habit of the species. Later on, hybridizers began to cross these species with Hybrid Teas and we got the Large-bloom Climbers. These have lost some of the arcticness of the species, although retaining enough of it to permit their usage in vast territories where the Climbing Hybrid Teas were too tender. As an illustration the Rambler Dorothy Perkins, (Pompon type of wichuraiana x Hybrid Perpetual), is much hardier than the Climber Dr. W. Van Fleet (Large-bloom type of wichuraiana x Hybrid Tea), but Dr. W. Van Fleet will withstand considerably more winter hardship than the Climbing Hybrid Teas.

With the Large-bloom Climber, a certain remontance appears, scant to be sure. The first one, if memory serves, was Albéric Barbier (1900) which surprised the world with a slight show of bloom in the late summer and fall. Then came a few others, years apart as if by accident: Gerbe Rose (1904), Christine Wright (1909), Dr. W. Van Fleet (1910), Paul Noel (1913), Mary Lovett (1915), Ghislaine de Féligonde (1916) Mary Wallace (1924), Golden Climber (1933).

Mary Wallace is the most consistent bloomer of the group, and old plants might be classed as "everblooming."

These were the precursors of the new era which opened up with a variety very appropriately named New Dawn (1931), although the name was not intended as such, being an everblooming sport of Dr. W. Van Fleet the original name of which was Dawn. Then came Blaze, an everblooming seedling of Paul's Scarlet, quite a prolific bloomer in summer and autumn, following a short rest after a tremendous spring show lasting four to five weeks.

The most astonishing feature of the Hardy Everblooming Climber is that the tendency to repeat does not alter or reduce the volume of the first outburst. It is as abundant as with the most prolific once-bloomers. This fact makes the Hardy Everblooming Climber more desirable even in the South than the Climbing Hybrid Tea, which never gives in the spring the same voluminous display of the Hardy Climber and the subsequent repeat of which is not more numerous than in the hardy kinds, and some kinds are even less.

Another most worthy addition of the new group is Mercedes Gallard with very large full blooms of Hybrid Tea quality, cerise-red with wine dregs tints, very perfumed, on long stems for cutting. This beauty gives three bountiful crops of blooms in the North, and would probably give four in the South. Still behind the scene but soon to appear on the stage are Allen Chandler, semi-single scarlet of great and continuous generosity, Hudick, large full crimson blooms with a rich old rose perfume. We also have at last an Ever-blooming Pompon type, Laura Soupert, white with pearl tints which is scheduled to make her debut next fall.

From Australia came a few years ago a new type of climber of a different strain than the wichuraiana-multiflora base of the present-known race. Their appearance leads us to believe that their basic origin is the Hybrid Perpetual, at any rate they are as hardy as the average Hybrid Perpetual and their steady remontance qualifies them to be included in the everblooming group: Scorcher, a scorching red; Daydream, semi-single Butterfly bloom; Miss Marion Manifold, large pink; Nora Cunningham pink, are now available.

Outside of the modern Wichuraiana tribe, we find among older varieties some that are

[*Please turn to page 305*]

You would hardly believe it, but here are Roses in the middle of September. Mercedes Gallard is the variety—a Large-flowered Everblooming Hardy Climber, fragrant, and with long stems

The sweet Magnolia heralds spring

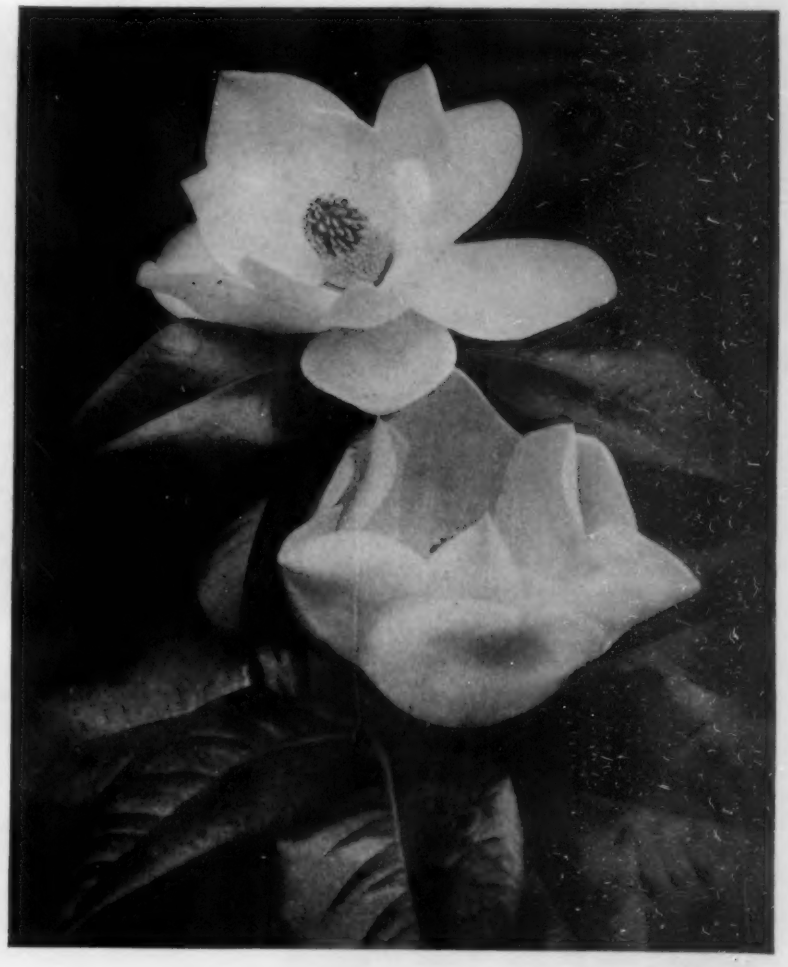
THE Magnolias are trees having the largest flowers and the largest undivided leaves of any group of trees hardy in northeastern North America. All the American species flower after the leaves unfold and are native east of the Mississippi; other species come from Asia and most of those bloom before the leaves develop. The flowers of many Magnolias are also very brilliant. The few evergreen kinds are not hardy in the North, but in the South they are among the grandest trees to be found in the garden or the park.

M. macrophylla, our native Large-leaved Cucumber-tree, up to 50 feet tall. Flowers, white, fragrant, and a foot across. One of the really notable trees of the South, effective in both flower and leaf

M. thompsoniana is a hybrid of tripetala and virginiana. Fragrant, flowers 6 inches across. Sometimes known as glauca major

M. speciosa is a form of the variable soulangeana, which is itself one of the oldest garden Magnolias, with white flowers striped outside with purple

The Ear-leaved Umbrella-tree, M. fraseri. The only Magnolia that has prolonged lobes to the leaf. Flowers tinged yellowish



Above, M. watsoni, white flowers with pink center. Fragrant. The red filaments of the stamens enhance the brilliancy of the flower. The plant of unknown origin, up to 25 ft. Right: M. grandiflora, the Bull-bay. A grand variable evergreen, attaining 100 ft. with big leathery leaves and flowers 8 inches across, fragrant. One of the glories of the South

At right, a 100 ft. tree is M. obovata; coming from Japan, resembling the native Umbrella tree. Flowers are white, fragrant, and seven inches across

At extreme right, M. lennei. Wine color shaded to rich crimson. Late flowering and perhaps a natural hybrid from Italy. Very showy

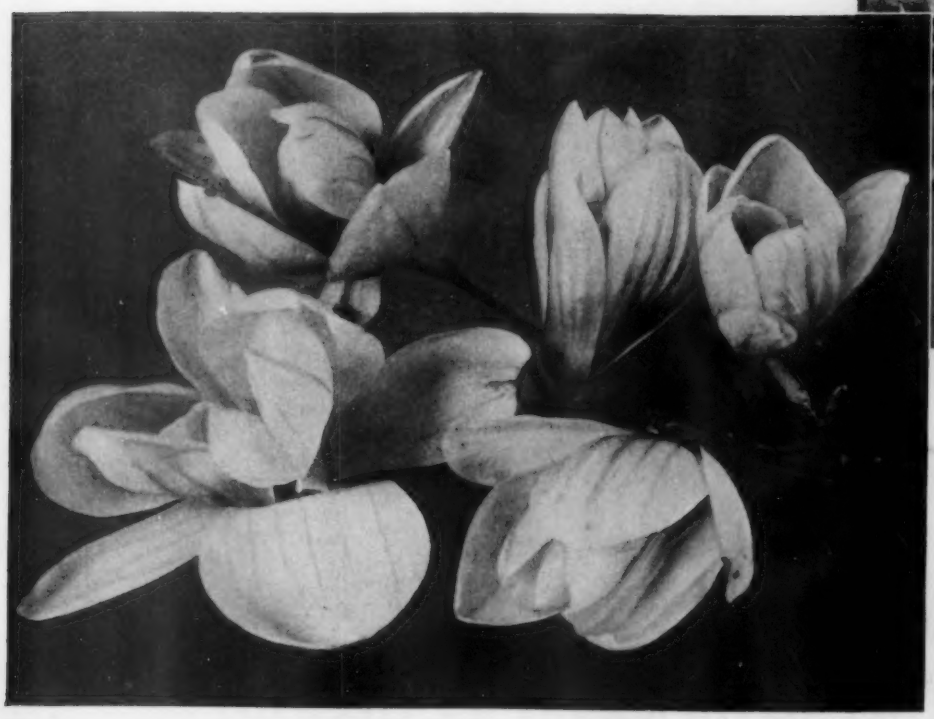
PORTFOLIO III " " " " MAGNOLIAS

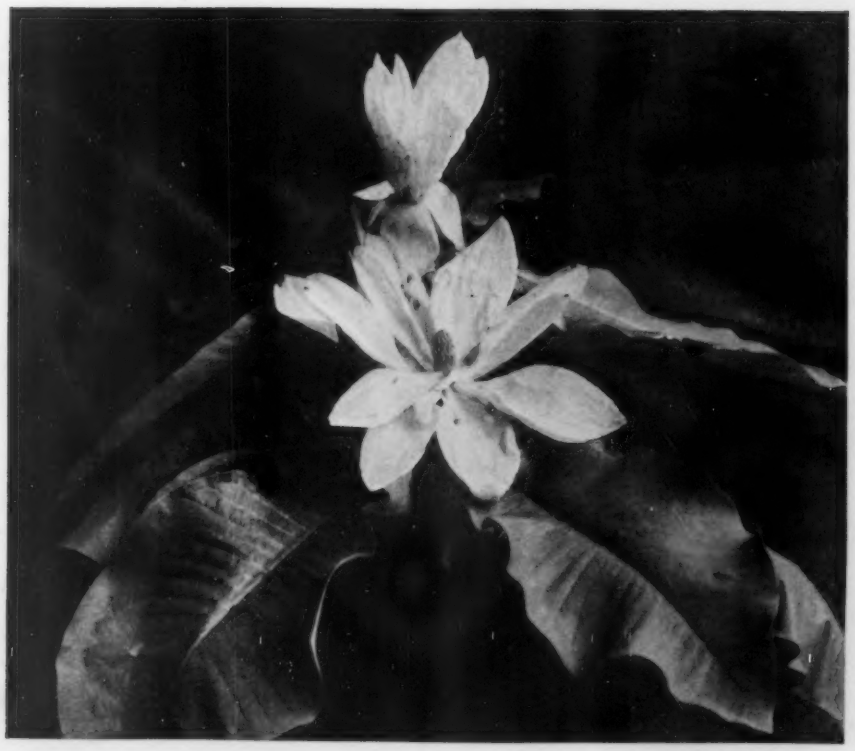
The Small Magnolia (M. parviflora) from Korea. Snow white flowers with scarlet stamens. A dainty gem of a genus. Below, the ever popular Hall or Star Magnolia (M. stellata) a broad shrub, 15 ft. high, with flowers pure white, but there is also a rare variety, rosea with pinkish flowers

SURELY, there are no other hardy and half-hardy trees that have so many good qualities as the Magnolias. The profusion and great beauty of these magnificent flowers make them highly valuable in garden or park and they are all, without exception, easy to grow. They need a fairly moist, fairly rich soil—for drought they will not stand. Shelter from strong winds and by preference give a deep soil, cool and rich in humus. The earlier flowering kinds are best against a background of evergreens or woodland. They like slight shelter to shield the flowers from early spring frosts too. Transplant Magnolias late in the spring, by preference, or in late August, and water well. Magnolia comprises some thirty-four species with numerous varieties and some hybrids; but only about a dozen species and two hybrids are really to be considered hardy. Magnolia is of very ancient lineage, dating long back into fossil remains.

At right: Another form of the variable soulangeana hybrids. This group has a great range of form, size, and coloring in the white to various shades of rose blends. It is vigorous growing and a justly popular tree

A few years ago the white Yulan was one of the very popular flowering trees in suburban gardens, but lately it has not been so easy to get. More's the pity. It has been cultivated for centuries and is much used in Japanese art. Popularly called M. conspicua, properly M. denudata. Often a column of flowers 50 ft. high, white and very fragrant in the earliest spring





Above: A rather moderate-size tree is M. kobus and the hardiest of them all. Flowering sparsely when young but becomes profuse with age. White, smaller than the Yulan

At left, M. tripetala, the old well-known Umbrella tree, attaining 40 ft. The flowers which come with the leaves are white and somewhat unpleasantly scented, but large—10 inches across

Directoire smartness in a modern bedroom

Third of our Period Furniture series: written and illustrated by Wm. F. Cruger

THE pure beauty of classic motifs, the softening effect of a few graceful curves, and the subtle influence of powdered stars give this modern Directoire bedroom a smart appearance and livable atmosphere.

Color plays an important part in any decorative style, and this is particularly true of the Directoire. A suggested color scheme for the room shown, based on tradition and the present vogue is yellow and blue with soft gray, white, and gold.

Beginning with the floor covering we have chosen an inlaid carpet with a field of gray-blue, a border of darker blue, and an inlaid ribbon design in deep yellow and white. Woodwork is white, walls of lemon yellow, and ceiling of pale blue powdered with stars. The recesses on either side of the fireplace afford an excellent opportunity to echo a color note and are papered with a classic design of blue background with white swags, the folds of which are accented in gray, and gold tassels and cords. Draperies, yellow with blue ball fringe; dressing table, white with gold cords and tassels. The furniture is a pleasing combination of fruitwood with holly or ebony accents and off-white painted pieces. Stars are used on the bedspread with a dark blue background. The mantel may be of soft gray or white with delicate veining. The severe rectangular features of the over-mantel mirror are softened by cords and tassels supported by simple medallions. The wall brackets with lamps and sockets of dark blue and brass arrows effectively repeat the design and coloring of the carpet.

DIRECTOIRE—A STYLE OF CLASSIC SIMPLICITY

THE period known as Directoire (1795–1799) was a brief period of classic revival which followed an era of decadent luxury that was brought to an end with the overthrow of Louis XVI.

If ever political events governed the trends of fashion this was true of the Directoire. Under the monarchy the arts were patronized and fashions were dictated by the wealthy and cultured classes. During the Directoire the arts were under the control of the common people, whose minds were full of revolutionary frenzy and hatred for the old regime. Their first impulse was to destroy, and many priceless tapestries and furnishings were despoiled as emblematic of the old government. When the tearing down process halted, a new style of decoration which suited the political conditions was adopted.

The theme of the day was *Liberty* and *Equality*. There was a great demand for symbolic devices, and the new freedom was expressed in decoration by means of such motifs as: the Phrygian Cap of Liberty, the Tri-colored Cockade of the Republic, the Compass of Liberty, the Pike of the Freeman, the Torch of Freedom, the Level (signifying equality), and the Fasces (symbol of the strength of united force). *Economy* was an influential factor in Directoire decoration. Ornateness and intricacy of design gave way to a simplicity which approached austerity. Flowing curves gave way to straight lines, and the fabrics of the day relied on their own gloss for beauty rather than design.

The designers of the Directoire were mostly the same skillful men who created the delicate motifs of the Louis XVI period. The painter, David, was the chief dictator of style, and the architects, Percier and Fontaine, received his influential backing. At first the structural forms of Louis XVI were used, but in place of the old ornament were substituted such motifs as the griffin, caryatides, the lion, and other classic forms. Then a new influence was introduced as a result of important excavations at Herculaneum (1709) and Pompeii (1748). The discovery of these buildings and treasures, long hidden by the ashes of Vesuvius, contributed the Greek influence which furnished the highest expression and refinement of the Directoire style. The simple pure forms of Greek art plus the fact that Athens had been a democracy made a combination that found ready acceptance by the masses of France. Egyptian patterns, such as the Anthemion (or honeysuckle), the Sphinx, etc., borrowed by the Greeks, were incorporated in Directoire decoration. The Roman influence was also imported and continued under Napoleon in the Empire period. Such emblems as the Eagle, the Victor's Wreath of Laurel, the Cannon of Victory, and the Barberini Bee did not appear in the Directoire, but in the militaristic period which followed under Napoleon.

The Directoire style may be briefly summed up as a revolt and a transitional period of classic simplicity. It is a style which may be admirably adapted to modern use, and it has the further advantage of not having been overworked. Its clean rectangular form, simplicity of design and classic detail make the Directoire style equally at home in most modern skyscrapers or the simple small home.

At the right, breakfast room set in white following characteristic classic lines. Note the arrows in the chair backs, much used in furniture of this style. Kittinger ensemble

At the left, Kittinger chest of drawers in mahogany with black, with typical brass mountings. Below, fruitwood sofa with the graceful curves of the period, from Baker. To the left below, round coffee table in pedestal form, painted white with black top. The star ornamentation is a mark of the style. A Kittinger piece

Directoire arm and side chair with fluted legs and lozenge decoration. From Baker

An upholstered sofa illustrating the delightful delicacy of Directoire curves. The striped satin covering is true to period. From Elgin A. Simonds Co.

PRACTICAL DIRECTOIRE SUGGESTIONS FOR THE MODERN DECORATOR

HERE are the chief practical points to remember in doing a decorative scheme in the Directoire manner. First, it is well to remember that Directoire furnishings, like those of any classic style, are at their best in formal settings.

A Directoire interior does not call for expensive architectural enrichment. During the actual period mouldings were sparingly used. Although walls were occasionally paneled, they were more often hung with fabrics decorated with motifs of the day. Unfluted columns and pilasters, capped with sphinxes' heads and terminated by animals' feet, made in gilt, bronze, or painted in imitation were frequently employed in effective wall treatments. Wallpapers

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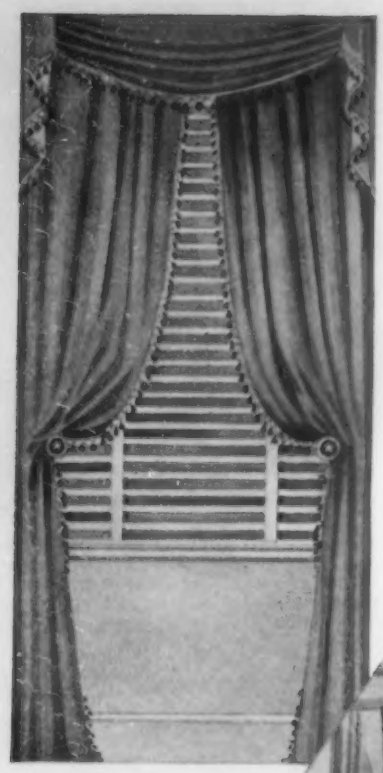
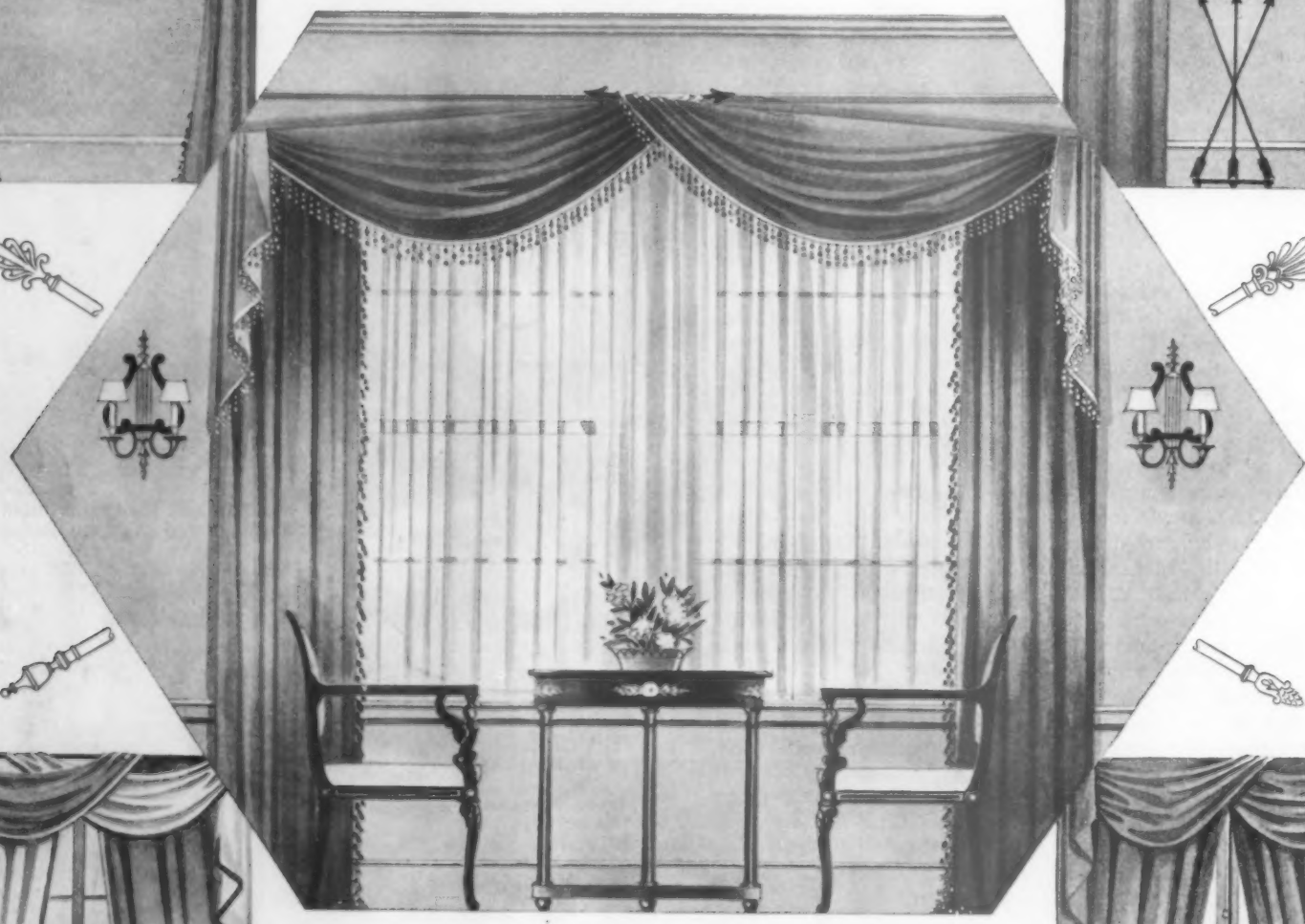
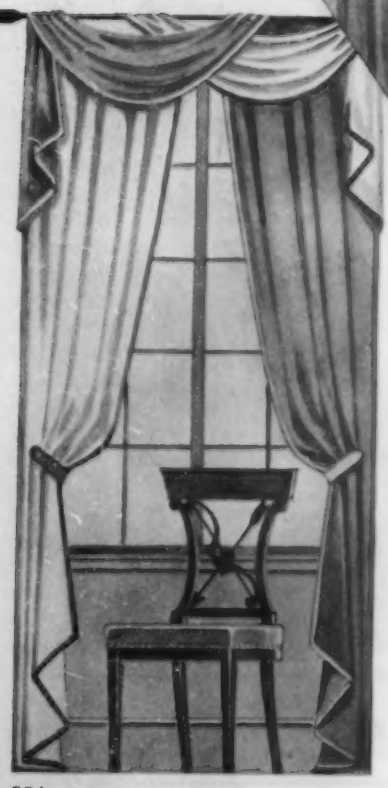
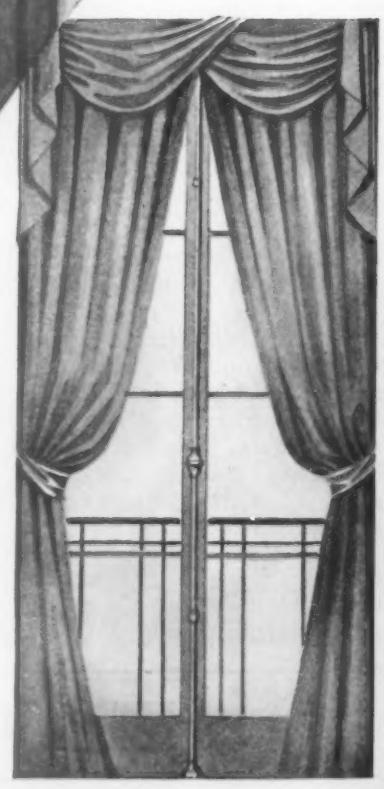


DIRECTOIRE WINDOW TREATMENTS

ON THIS page are combined the traditional and the present mode of curtaining windows in the Directoire manner. The decorative heading and the sketches of finials suggest the pole and finial support so popular during the actual period. The tie-back motifs are equally appropriate with authentic and an interesting variety of adapted treatments.







The chief characteristics of Directoire window treatments are formality of line and the interesting use of contrasting colors and different materials, such as a scarf of peach taffeta over green satin draw curtains; or a white scarf with blue stars over beige draw curtains. Glass curtains may be trimmed with an additional accent color. The use of cornices is to be avoided as they were not popular in the Directoire. Where full-length curtains are impractical valances may be used alone or over glass curtains and Venetian blinds. Though space does not permit more suggestions, it may easily be seen that the Directoire style offers an almost endless number of fascinating possibilities in window treatments.

were designed with the popular symbols of the day, such as swags and tassels, arrow and quiver, swan and lyre and the ever-popular vertical stripe which was carried over from the Louis XVI period, the only difference being that, under the Directoire, stripes were made much wider apart and of equal width. Ceilings were usually painted in contrast with the wall colors and were frequently powdered with stars.

Colors in the early 1790's were bold—not subtle, and were for the most part: deep reds, clear blues such as sapphire and the color referred to as Marie Louise blue, rich clear greens, clear yellows, browns such as tête de nègre, and French gray.

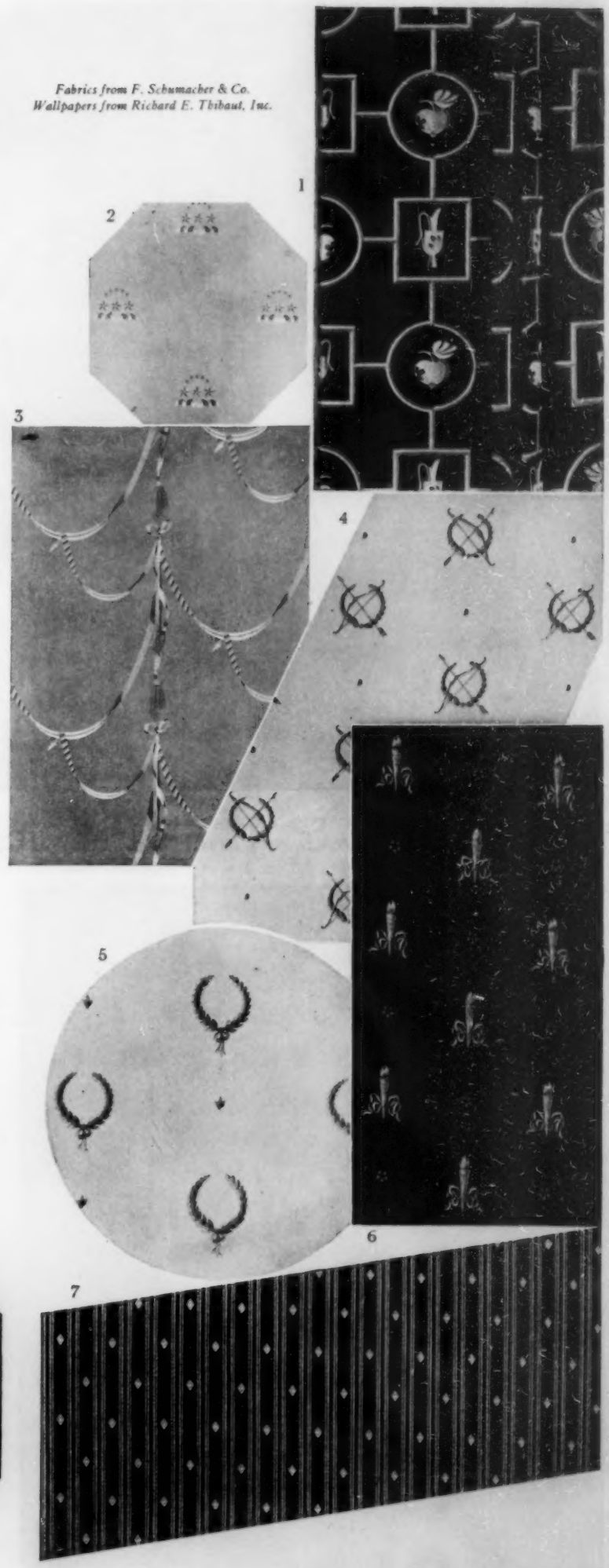
Persian rugs and figured carpets were the principal floor coverings of the period. Decorators of the Directoire might well have rejoiced had they the opportunities that are ours, for the present-day linoleums and inlay carpets permit ingenious expression of period motifs.

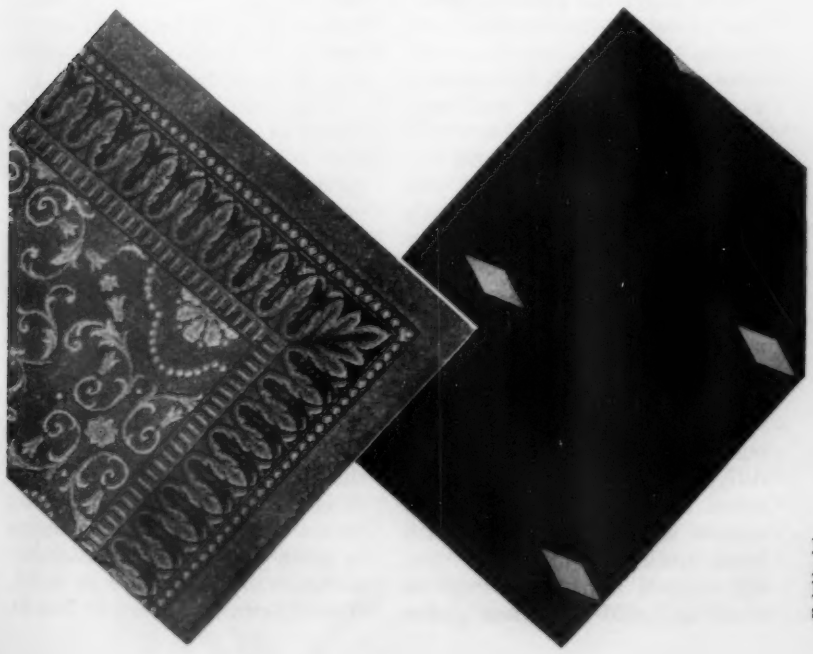
The chief method of decorating furniture of the Directoire was with chased bronze mounts (ormolu) with occasional use of carving, gilded in imitation. Inlay and marquetry were not used in furniture of the period, chiefly because they were too expensive. Lions' heads with rings in their mouths, dolphins intertwined, and the sphinx were the basic foundation of furniture design. Beds were usually very low and were often placed in alcoves or with the long side against the wall with an overhanging draped canopy. The woods which enjoyed the greatest vogue were: mahogany, rosewood, amboyna, walnut, and thuya, with holly and ebony used for accents. Today much fine Directoire furniture is made of fruitwoods and aspen.

WALLPAPERS AND FABRIC FOLLOW CLASSIC TRENDS

1. Plum color antique satin of classic dignity, with characteristic lozenge enclosed motifs in silvery beige, appropriate for either draperies or upholstery. In itself it suggests a delightful color scheme and accompanying decorative accessories.
2. One of the new wallpapers for the Directoire room, with coral and silver stars on a pale flesh ground. This small, evenly spaced design is created for the rather small room, and one of quite informal type, like a small sitting room or boudoir.
3. Charm is personified in another wallpaper, with ribbon festoons, bows, and tassels in gray with touches of coral on a yellow ground. Yellow was very popular at the time of the Directory, and many of the papers and decorating fabrics come in yellow today.
4. Laurel wreath, bow, and arrow, so typical of the period, are the featured motifs in a glazed chintz, in rose color on a white ground. This is fresh and new for slip-covers, curtains and bedspreads in a room with simple striped wallpaper or plain color painted walls.
5. The same color and almost the same design is repeated on a wallpaper. This, too, is especially good for bedrooms, or small dressing rooms, where painted furniture is used, with frilly feminine draperies and accessories.
6. Another definitely classic chintz, with its torch and star, done in yellow on a brown ground. This is another of the small patterns of the period which have innumerable uses both for furniture covering and for window treatments.
7. A rich antique satin in crimson and gold has pin stripes and tiny lozenges. Sofas of the period covered in this material would have all the dignity and refinement of design demanded for a consistent interior.

Fabrics from F. Schumacher & Co.
Wallpapers from Richard E. Thibaut, Inc.





Floor coverings provide designs consistent with this period. At far left, a pleasing design in a rug of biege and rust from Bigelow-Sanford. Beside it, a black linoleum with diamond shaped lozenge in bright blue, from Armstrong Cork Co.

W. & J. Sloane design a Directoire living room for our portfolio

THERE is a fine quality of dignity about this Directoire room decorated and arranged especially for THE AMERICAN HOME by W. & J. Sloane, of New York, and on view there for our readers to see. Original antique pieces are combined with reproductions, against a background of authentic period design.

Pale gray, the green so much used at the time, and yellow, with accents of white, constitute the color scheme. Walls are painted oyster-gray, with a wallpaper dado (a copy of an old Directoire pattern) in green, gray, and yellow, a frieze in pale green, and gray-green carpet. Venetian blinds are silvered to blend with the walls, and Celanese ninon glass curtains are white, as are the taffeta draperies, metal fringed and gracefully looped back with cords and tassels. Greens and yellows are repeated on furniture.

Black and gold were conspicuous during this period, and are delightfully introduced in this room. The black and green marble mantel is equipped with brass andirons and fender; fine old original Directoire lamps in black and gold with glass globes standing on black pedestals flank the fireplace; a black and gold barometer hangs over the console; on the other side of the room is a fine pair of chairs in black and gold, upholstered in yellow brocade; and the original chandelier is in black with gold stars and arrows.

White is worked into the picture in a subtle way, in the small bone-white table beside the davenport, in the lyre-backed side chair, and in small figurines.

Fine taste is manifested in the choice of a variety of materials and colors for furniture. Dark green velvet covers the armchair beside the fireplace; the Recamier sofa is done in light green and white striped satin; there are chair seats of plain yellow, of yellow and green striped antique satin, and of yellow brocade in characteristic design; and then the davenport, so essential to the modern scheme of living, and with low arms in keeping with the delicate spirit of Directoire design, is covered in a charming brown chintz with classic design in green and grege. An assembly authentically Directoire in spirit, it has charm as a room to live in.

YOUR HOME *and* YOUR NOSE

The nose was the first "air-conditioner." It filters, warms, and moistens the air before it reaches the delicate lining of the lungs. This article is not propaganda to help sales of air conditioning equipment, but is written from the viewpoint of the physician and explains *why* we need it

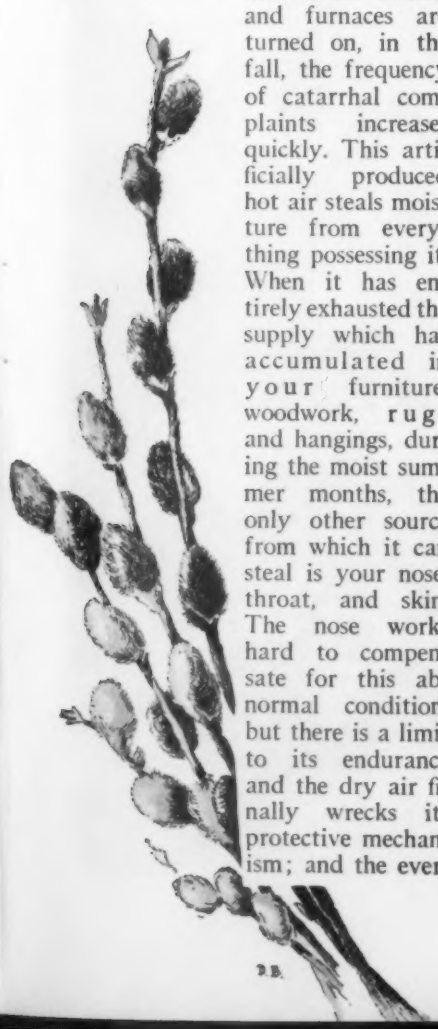
J. Robert Burke, M.D., F.A.C.S.

READERS of this magazine are familiar with the term "air-conditioning," but probably feel that the subject does not directly concern them. It should concern the home owner, and, above all, it should be of vital interest to parents or others entrusted with the bringing up of children.

You have read, and been told, that air-conditioning makes your surroundings more healthful; but seldom is it explained why this is so. If one understands a little about what actually takes place in the body, when our envelope of air is not as it should be, one is liable to consider the whole thing more seriously; and take steps to better existing conditions.

In summer we are familiar with the train of symptoms produced by extreme hot moist air. We are pepless and disagreeable during the day; and at night do not obtain refreshing sleep. The worst thing about unconditioned air, in the summer, is that it makes us uncomfortable; but unconditioned air in the winter is a more serious thing—as it lays the foundation for practically all of the infections of the upper respiratory tract. It is with this phase of the subject that we shall mostly concern ourselves.

Most of the population of the United States are dependent upon artificial heating for nearly eight months of the year. Great strides have been made in the production of heat; but to within the last few years not much was accomplished in the way of circulating, changing, or moistening this heated air in an inexpensive manner. When boilers and furnaces are turned on, in the fall, the frequency of catarrhal complaints increases quickly. This artificially produced hot air steals moisture from everything possessing it. When it has entirely exhausted the supply which has accumulated in your furniture, woodwork, rugs and hangings, during the moist summer months, the only other source from which it can steal is your nose, throat, and skin. The nose works hard to compensate for this abnormal condition, but there is a limit to its endurance and the dry air finally wrecks its protective mechanism; and the ever-present bacteria gain their long sought entrance into the body—with the usual dire results.



It is unnecessary to dwell on the danger of the common cold. Each one may be the forerunner of something very serious, and should be treated as such. Grippe, influenza, tonsilitis, and bronchitis predispose one to pneumonia which is still one of our greatest enemies. It has been definitely established that the greatest incidence of these diseases occurs in the months from November to April; with the peak reached in February. The germs causing these conditions are with us during the other months of the year, so why is it we do not have these diseases, in the same proportions, during this other period?

Our natural resistance, due to warm air; to exercise and play carried out in the sun; to the large amounts of fluids and compensating foods consumed because of this activity, is at its best. In these days, when fresh fruits and vegetables may be obtained year around, and sun lamps are able to simulate the beneficial rays of the sun, and there are facilities for supervised indoor exercise, we still suffer from colds; and the pneumonia death rate remains high. The fault must lie to a great extent in the fact that the air we breathe is not what it should be.

Germs causing upper respiratory infections do not enter the body through the skin. Practically all of them gain access by way of the nose and mouth. In our discussion we shall assume that we are speaking of persons who live rationally, eat proper food, clothe themselves sensibly, get enough exercise, and sleep and use average precautions against obvious infections. Why are some individuals more susceptible to colds—with their secondary involvements such as sinusitis and bronchitis—than others living in the same localities? We have learned of late that there are two main reasons for this. First, it has been discovered that the heat-regulating mechanism of the body varies in different individuals. Experiments show that in two people of the same age, weight, and general physical fitness, who are chilled for the same length of time, one of them may require a longer period of time in which to bring his body heat back to normal. That individual is therefore much more prone to infection since his resistance has been lowered for a longer period than his companion. One develops a cold and the other does not, after doing identical things for the same period of time. Next, we know definitely that the protective mechanism in the nose can be upset, or entirely put out of commission, by extreme cold, or hot dry, air.

What is this protective mechanism in the nose, and how does it function? It should be interesting to know just how this is done. The nose is lined by tissue called mucous membrane, which is rich in blood vessels, and its surface, in nearly all regions of the nose, is covered by microscopic, finger-like, cells called ciliae. Normally these ciliae are constantly in motion, and their activity is divided into two phases: a forward motion and a recessive motion; the latter bringing them back in a more flacid state to their original positions. The cycle is completed several times a second and these ciliary currents always travel backward. They slow up or stop absolutely if cold currents of air, or hot dry air, strike them. Experiments, by different men, have proved that when the ciliae have been stopped by the above means, or by drugs, they will immediately resume their former activities if warm saline solution is applied to them.

The tissue in the front portion of the nose contains glands which secrete fluids enough to moisten the air as it first enters; while in the back portion there are specialized tissues which, because of their rich blood supply, have the ability to expand and contract; and when they become engorged with blood act as a radiator and heat the already moistened air when it is necessary.

This is what happens when a germ or any small foreign body enters the nose. The defensive mechanism immediately goes into action; the mucous membrane secretes an extra amount of mucoid material which completely envelops the intruder, and then the ciliae do their bit. Their motion is speeded up and by their purposeful action they tumble the globule, containing the invader, along until it reaches the throat, where it is swallowed. The stomach then delivers the death blow. If for any reason the mucous membrane and ciliae fail to function the invading organism gains a foothold, divides and then multiplies, causing an irritation which produces swelling of the membranes which in turn causes the nose to become blocked to varying degrees. There is now but a narrow channel for the inspired air to pass through the nose, and, because it is deprived of its proper moisture and warmth, it reaches the back of the throat in a small, dry current; this irritates the throat and produces the hot dry feeling we experience when we are going to have a cold. The hot, dry spot warns us that the cold is practically established; and that unless we immediately shrink the tissues in the nose, so that more breathing space is produced, we are in for plenty of trouble.

In twenty-four hours about 500 cubic feet of air passes through the nose, and much more than a quart of water is evaporated by the tissue in it; and no matter what the temperature of the inspired air is it is brought to nearly 98° F. before it reaches the throat. The back of the throat and larynx are not capable of warming or moistening inspired air as they are not equipped to do this. So it is readily realized how important the nose is to our general well being.

How may we help the nose to be as efficient in winter as it was during the summer? Cold air must be warmed; and this warmed air must be properly moistened before it is breathed. Builders of new homes today should consider the installation of good air conditioning equipment second only in importance to the quality of the materials used in its construction. If one can afford it one should install means of forcing, throughout the home, fresh air, which can be filtered or washed, heated or cooled, moistened or dried, as might be necessary under varying conditions. This is real "air-conditioning." It would be

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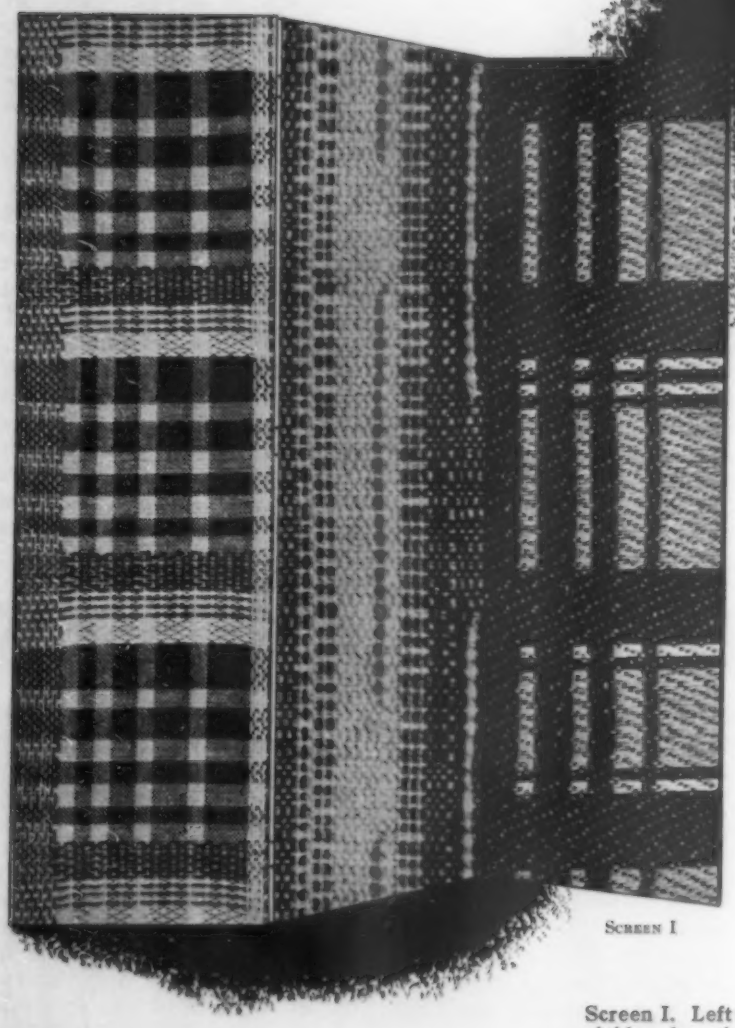
Screen Previews of new fabrics



Screen I

Screen II

Screen II. Right from the dress fabric field is this chintz with delicate berries and buds. Waverly Fabrics. Right: Bowknot and branch are combined with vertical bandings in this classic number. Stead & Miller

Screen I. Left: An over-pattern on a plaid makes this homespun an especially attractive one for the provincial room. F. A. Foster. Center: The rough feeling so many people want in their drapery fabrics is gained in this cotton with a heavy, broken slub. Louisville Textiles, Inc. Right: A broken up plaid design which fits in both the provincial and modern interior. Riverdale Manufacturing Co.

Screen III. Left: For the modern room, a chevron effect on linen. Guilford Fabrics. Right: Distinctly classic modern, this use of the Prince of Wales feather and plume. A chintz from Guilford Fabrics

Screen III

THE woman searching for draperies this spring is going to see in the offerings a definite kinship to her own clothes. For never have dress fabrics provided so many inspirations for draperies both in tone, texture and pattern. Ginghams, peppermint stripes, florals—all seem like so many yards of cloth from the dress goods department.

Texture has invaded the cretonne field with repps, crêpes, piqué, and a dozen other grounds being employed. Woven fabrics are smarter than ever, especially the homespuns which have come out in charming new color combinations. Linen has been bleached, then dyed—a new thought in the lower priced fabrics—and, as a result, the colors are more clear than ever.

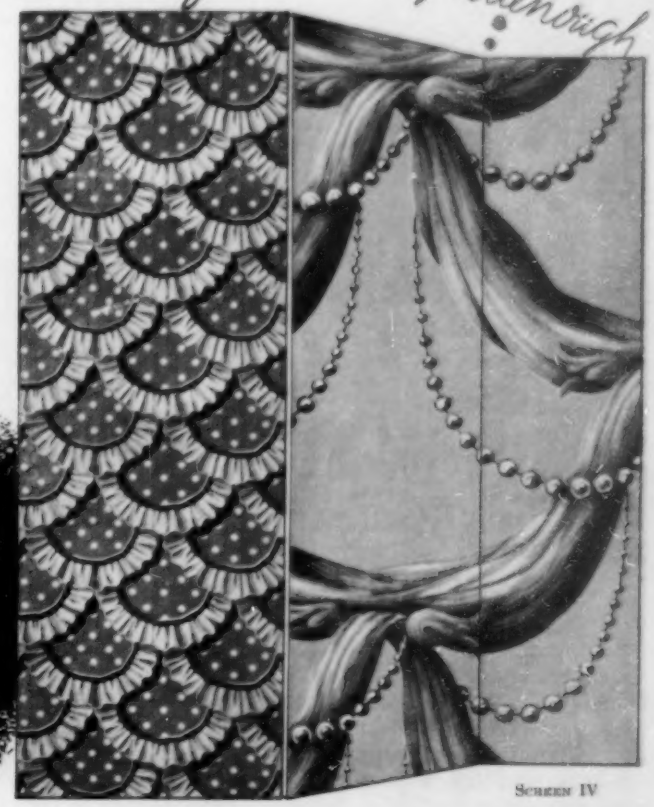
Dark grounds vie with white and eggshell ones in the ground of chintzes. Pastels are the coming note for spring, too, with such shades as delphinium, coral, shrimp, turquoise, gray, and yellow very much in the picture.

for summer draperies

directed by Louis Goodenough

If you need help with the actual cutting, draping, and sewing of your summer draperies send 10 cents for our booklet "How to Make Your Own Slip Covers and Draperies." It will give you expert detailed help. Each step illustrated as well as clearly explained. Address: The American Home, Garden City, New York

Screen V



Screen IV

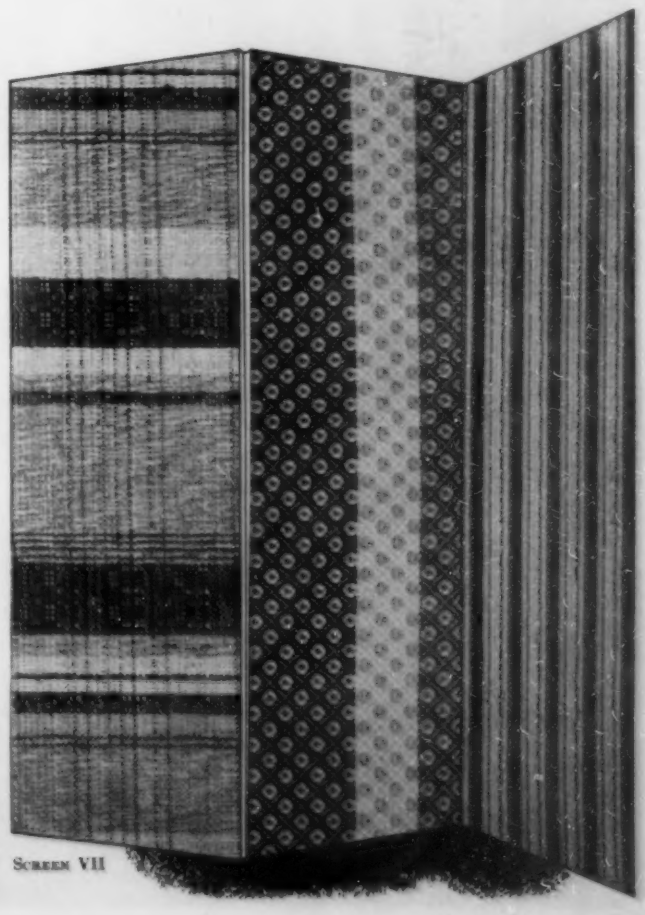
Screen IV. Left: A solid color ground sets off these organdy ruffles in solid color in this chintz. Titus Blatter. Right: Jewel-like colors are in keeping in these swags of jewels. Suggested for the neo-classic interior. Atkinson, Wade

Screen VI

Screen V. Left: Foliage is popular this spring and this example in chintz uses fern leaves for the motifs. Guilford Fabrics. Right: The ever popular and charming bowknot in a new chintz. Atkinson, Wade

Screen VI. Left: This resembles a hand print, a cotton poplin where rosebud motifs have been used with a plaid formation. Waverly Fabrics. Right: The linen has been bleached first and, as a result, the background colors are exceptionally clear. Recommended for the modern room, this floral abstraction. Desley Fabrics

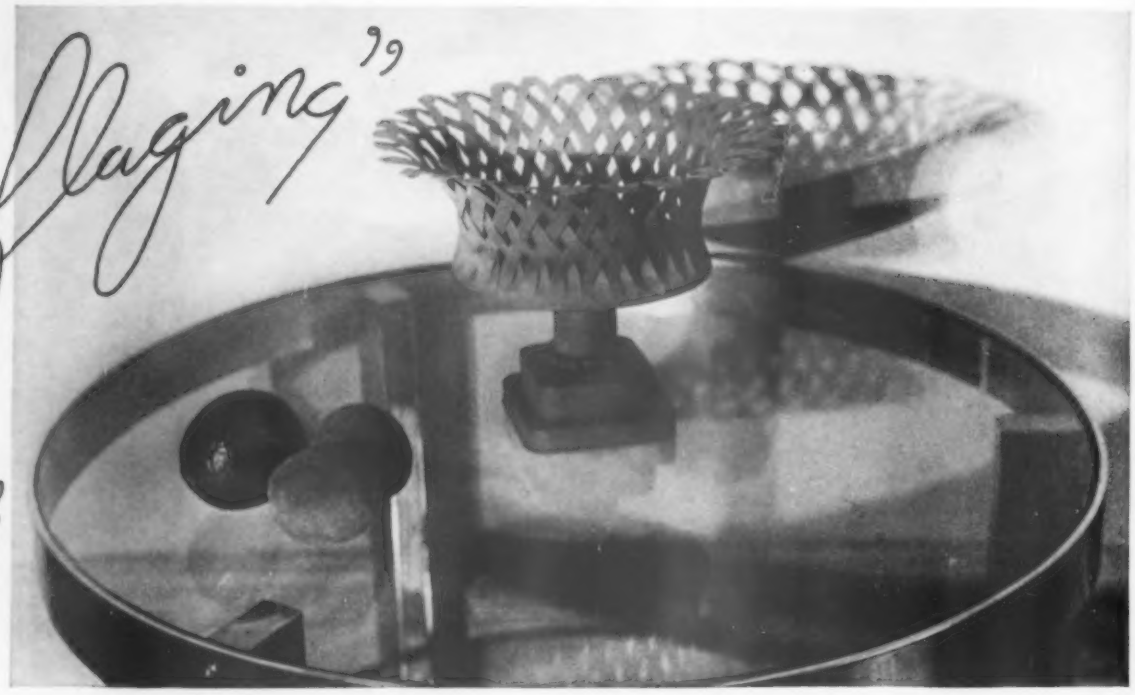
Screen VII. Minus the very rough quality of the homespun, this cross stripe manages to achieve much of the charm of this fabric. Riverdale Mfg. Co. Center: Texture is achieved in this fabric with its contrasting bands on a novelty ground. F. A. Foster. Right: A candy stripe effect—ribbed chenille type fabric from Stead & Miller



Screen VII

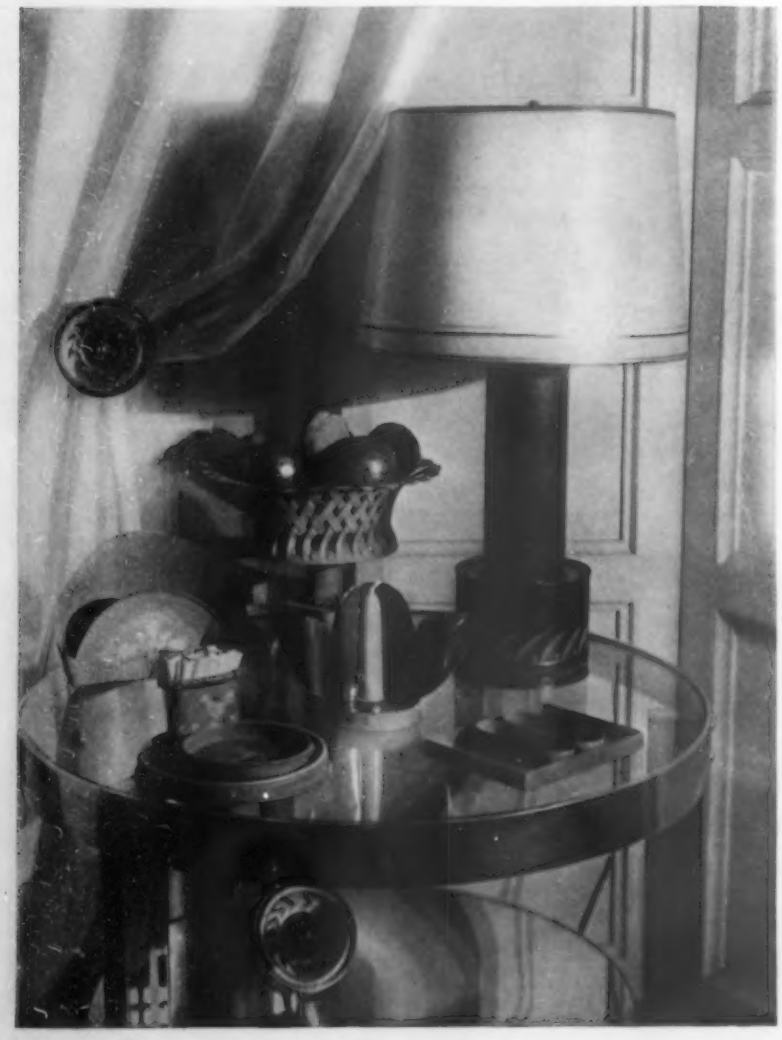
"Can-ouflaging"

An all-American expression of French Folk



Virginia Vincent

A TIN can may be made into a thing of beauty. John Root, a designer of modern furniture, attracted by the glitter of a tin can carelessly tossed aside and ready for the rubbish heap, saw possibilities in it for interesting designs. And thus he started making accessories that were decorative as well as useful. It was only a matter of a moment for Root to see that two cans placed adroitly one on top of the other would become a lamp for a console table. Another can became a sconce, lids of larger cans formed ash trays, and a sardine tin became a tie-back. Without great labor a fruit basket was made of laced tin strips—all when decorated looked so far removed from their humble origin that they became eligible to the class of *objets d'art* in the modern version.



A coffee can soldered to a cookie tin, a little paint—and you have this table lamp. And the lovely tie-back? Just a sardine can after a can-ouflager got through with it!

"Any one possessed of patience, a goodly supply of tin cans, a pair of heavy gloves to protect hands from being cut, and a medium size pair of household scissors or tin snips can 'can-ouflage' with successful results," says Mr. Root who feels that the professional appearance of the photographed pieces is due more to design than to craftsmanship.

Liquid solder which can be squeezed out of a tube (purchased at a five-and-ten-cent store) will be necessary to use in joining the tins. Any kind of oil paint can be used for covering them. If your artistic ability fails you in decoration, use the decalcomania designs so easily transferred for border or medallions. Most cans are already lacquered so no priming is necessary. The edges, however, if they are not painted should be shellacked so that they do not rust. Tin cans may be polished with a soft cloth till they shine as bright as silver.

The table lamp may be made with a coffee can soldered to a cookie tin. The electrical parts may be put in by an electrician or, if you are an amateur, you may do it yourself. Be careful, however, in making holes in the can not to dent the edges. That's why you will want the supply of tin cans. If you ruin one you can throw it away as practice material without any financial loss. The painting of this can and the border decoration can be made to fit any color scheme of living or bedroom.

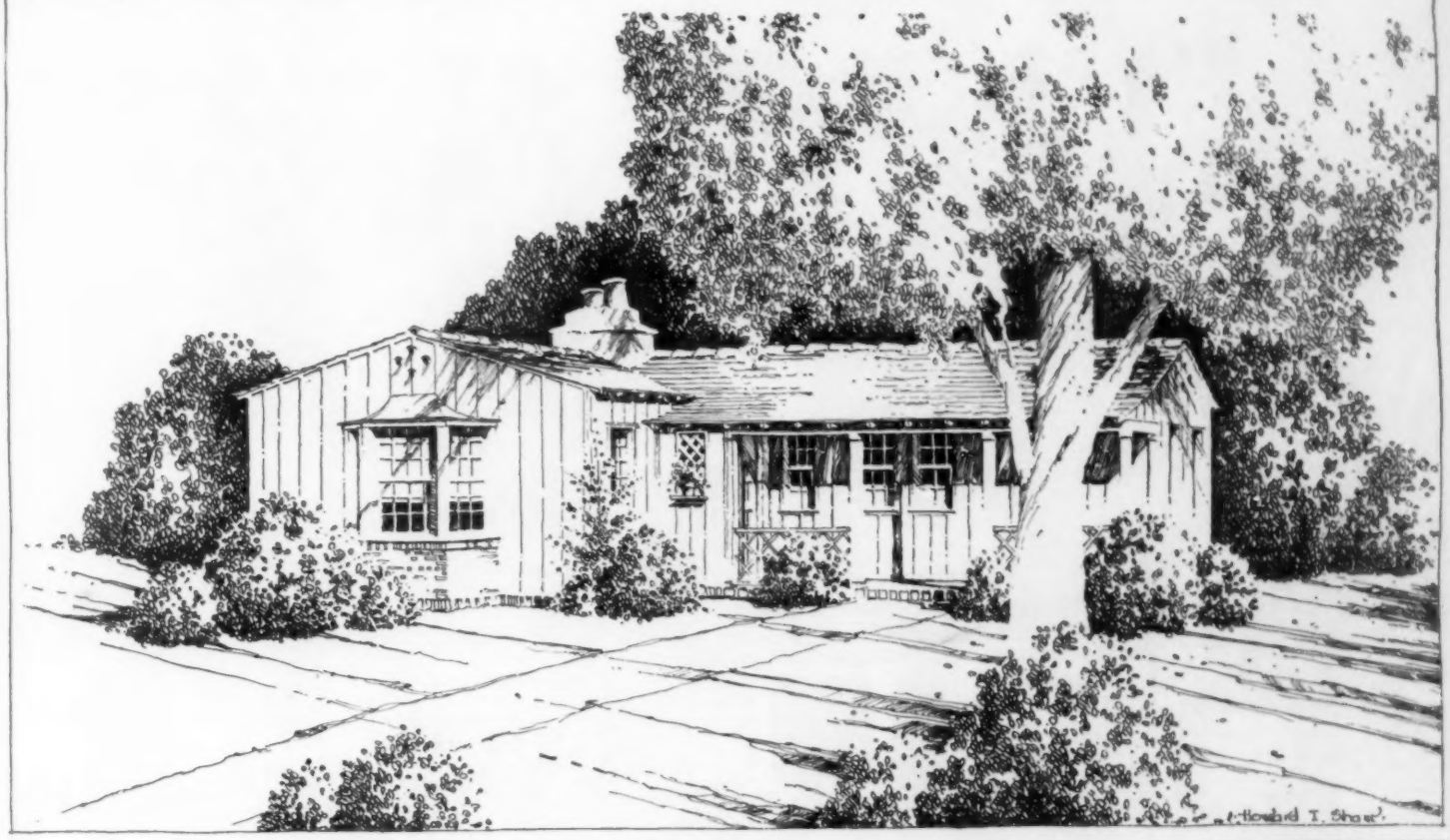
The ash tray with the cigarette holder is made out of the lids of cracker tins. Be sure you get the ones with rolled edges. The larger ash tray has a talcum powder can cemented to it. The top was pried off and strips of tin snipped down. Each strip was rolled on the turn key that comes with a sardine can. The whole thing painted and decorated. Simple, isn't it? It will look well on your outdoor dining table this summer.

The other ash tray is made of the bottom of a flat tin of fifty cigarettes and has four little anchovy tins fitted into it. These have the tops removed and the rough edges filed down till they are smooth. They are painted with an oil paint and therefore washable and rustproof.

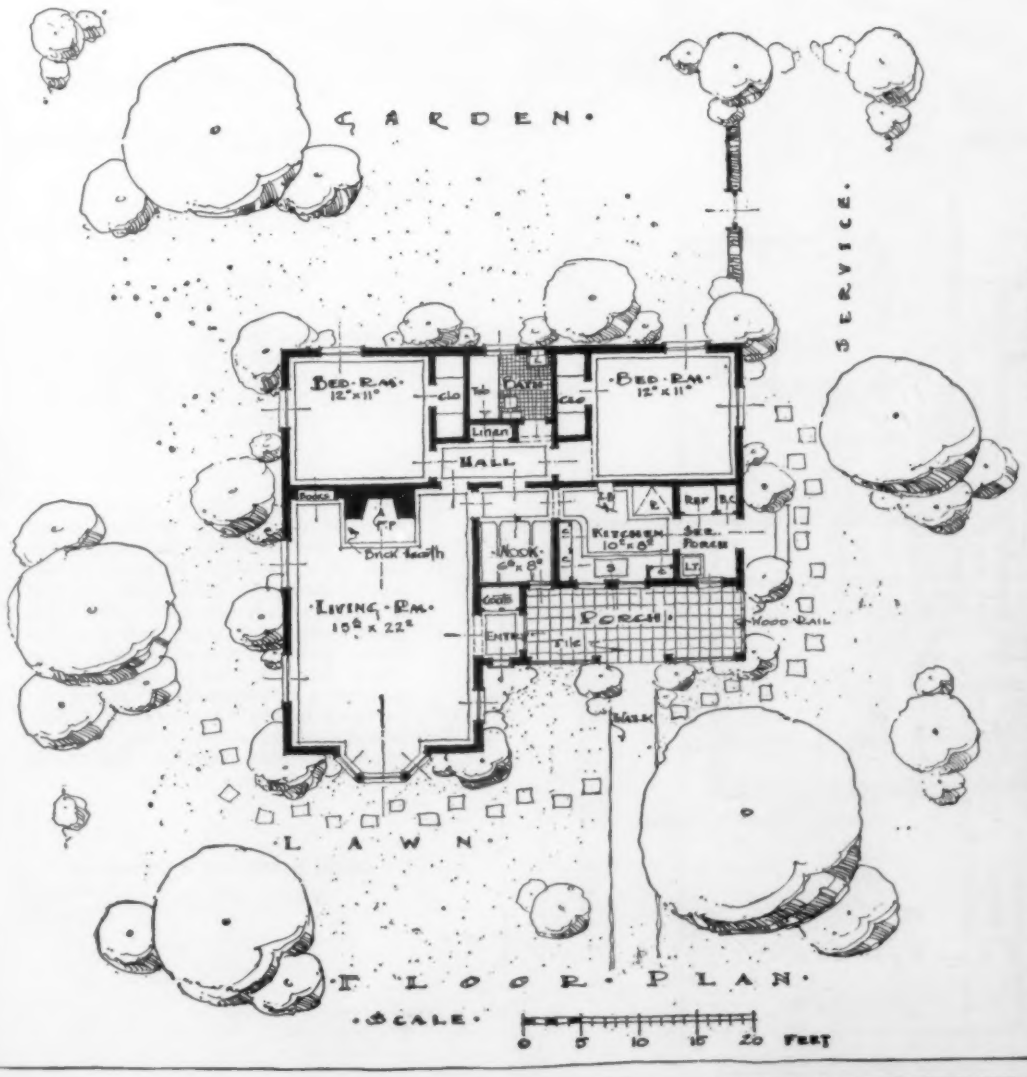
The tie-back is a sardine can polished bright and silvery. The decorations may be hand done or it might be taken from a decalcomania design. A long screw (bought at a five-and-ten-cent store) goes through the center and is used to attach to the molding. Mr. Root suggests this tie-back as an example of the modernization of a Victorian idea. It is particularly effective when used with light summer curtains, perhaps of theatrical gauze or one of the new sheer rayon fabrics.

The sconce is particularly fitted to the rustic cottage life. You can have it in silver or gold. Cans of corn are often lined with the gold. Cut the can in arcs and bend it out carefully with small pliers. Shellac the edges so that they don't rust. Take the cap of the talcum powder can (use the one you had for the ash trays) and

[Please turn to page 293]



SIX LITTLE HOUSES IDEAL FOR SUMMER USE



Designed for

The American Home

by Howard I. Shaw, Jr.

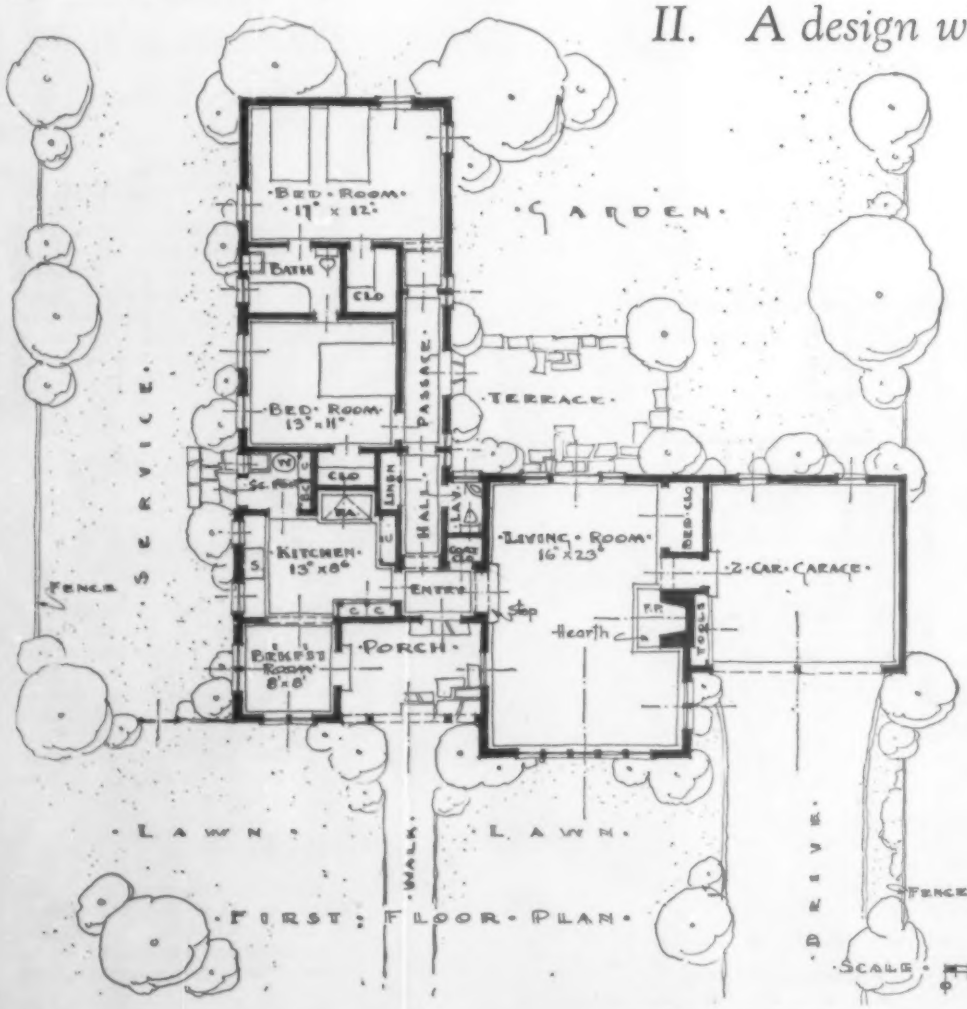
While all these houses were designed originally for year-round use, they can be admirably adapted for summer use. All costs are figured at San Diego prices. Estimate costs for use as summer homes are based on cheaper types of material and construction. Estimates for use as permanent homes will be found **on page 288**

I. An adaptation of California's famous Monterey houses

No insulation. False chimney and fireplace for gas or electric heater only. Half-inch oak flooring or six-inch pine flooring. No wood trim, flush base. Cement porch. Second grade plumbing fixtures. Asbestos or composition shingle roof. Plaster or plain board and batten interior. No tile in kitchen or bath

Cost: $3,000

Construction details on page 288. Just under 35¢ a cubic foot, allowing 10% contractor's profit. No basement or heating figured, no architect's fee, no garage figured



II. *A design which gives a feeling of hominess and comfort*

Cost: $4,950

Construction details on page 288

Just under 35¢ a cubic foot, allowing 10% contractor's profit. No basement or heating figured. No architect's fee included

No insulation. False chimney and fireplace for gas or electric heater only. Half-inch oak flooring or six-inch pine flooring. Plaster or redwood board or prepared board (similar to Celotex) interior. No wood trim, flush base. Cement porch and terrace. Gravel drive and walk. Exterior boarding left unpainted to weather a rich brown. Redwood impervious to the elements. Asbestos or composition shingle roof. Second grade plumbing fixtures. No tile in kitchen or bath

$6650 if built as a permanent home. See page 288

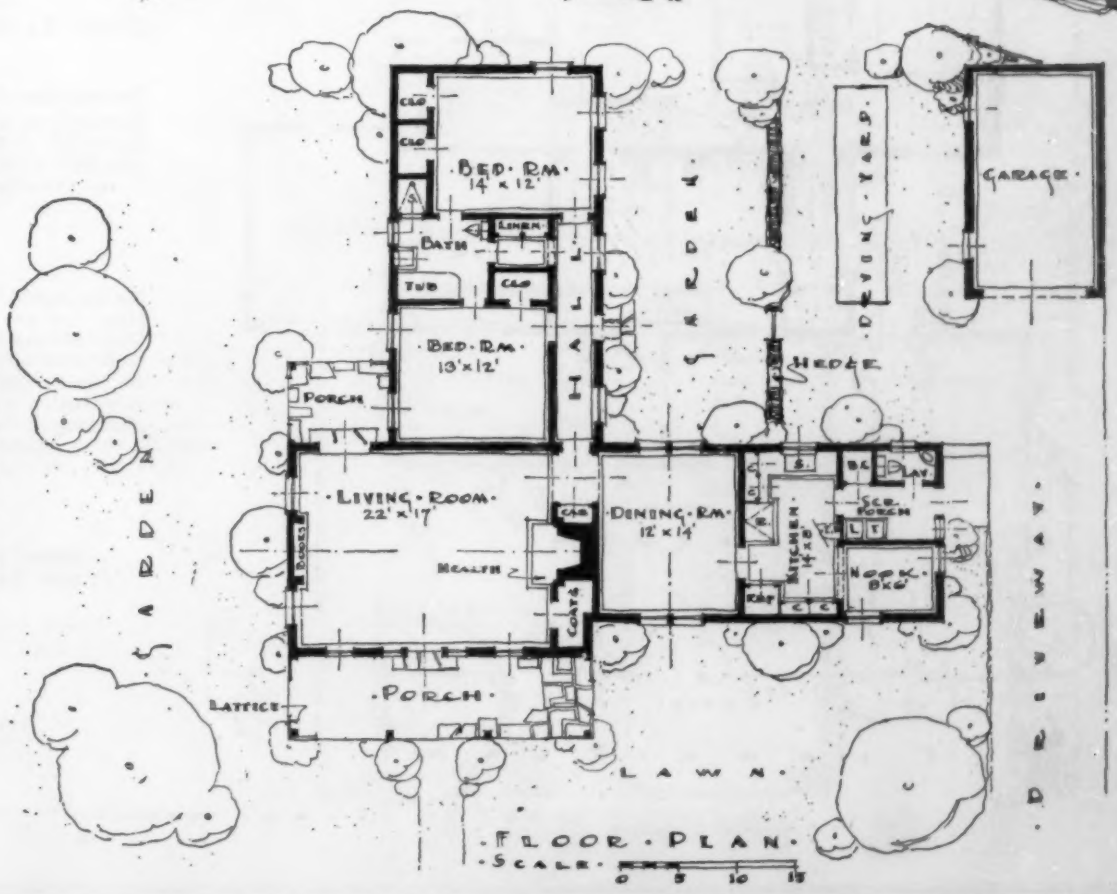
III.
A charming
Colonial cottage

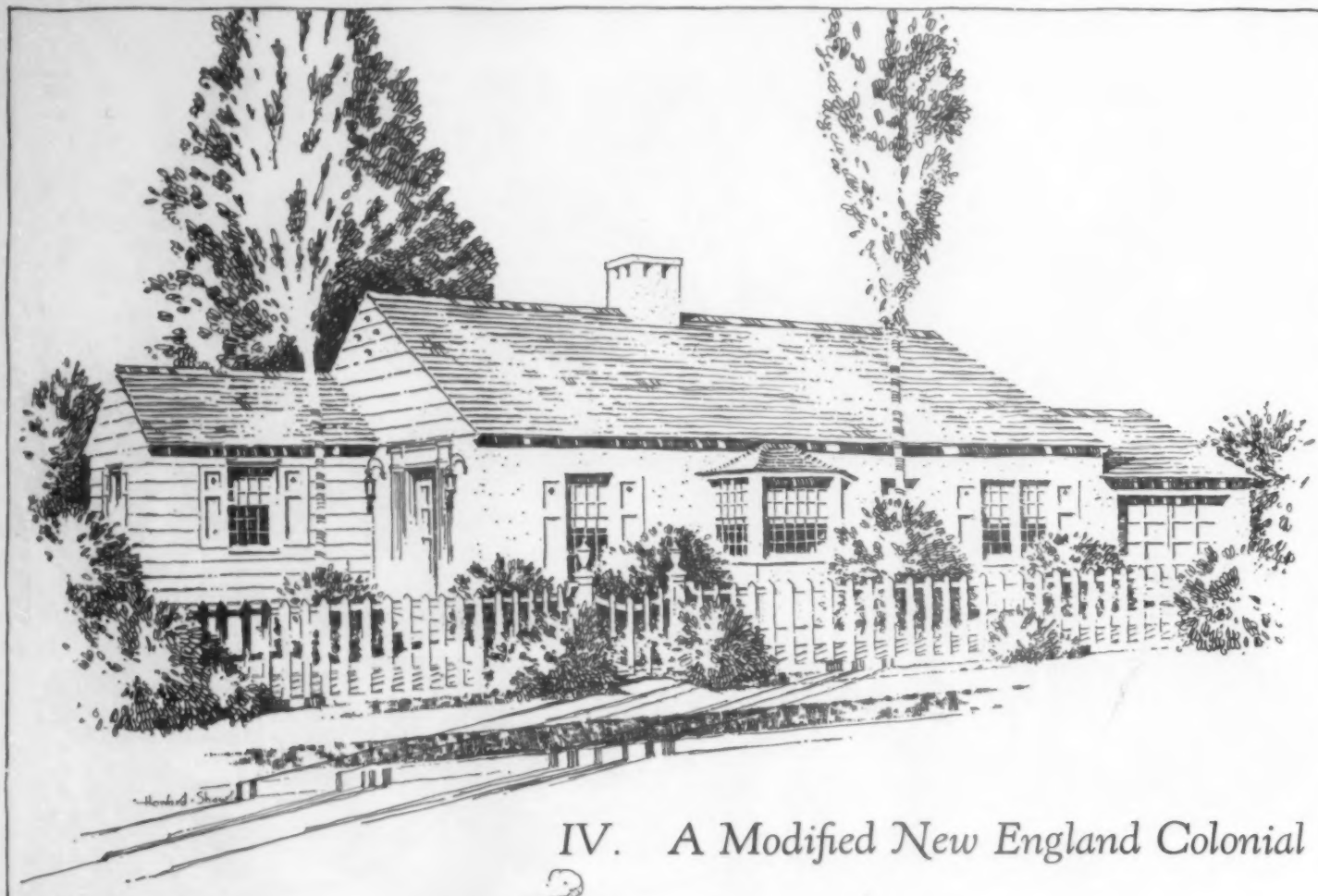
Cost: $5,000

Just under 35¢ a cubic foot, allowing 10% contractor's profit. No basement or heating figured. No architect's fee. No garage figured

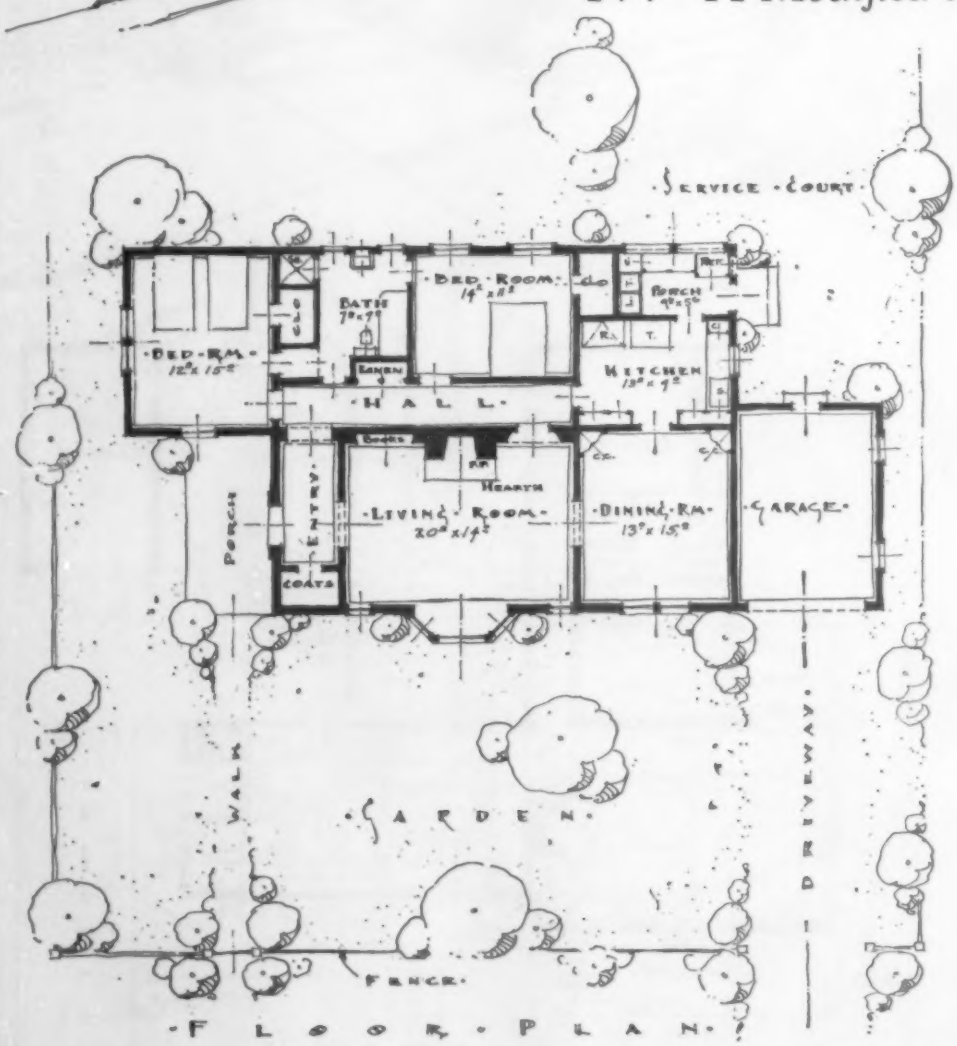
No insulation. False chimney and fireplace for gas and electric heater only. Half-inch oak floor. No wood trim, flush base. Cement porches. Gravel walk and drive. Asbestos or composition shingle roof. Plaster interior. Elimination of tile in kitchen and bath

$6,400 if built as a permanent home. Page 288





IV. *A Modified New England Colonial*



May be placed as shown or may be very successfully used, by turning it, on a narrow plot of ground

Cost: $4,800

Construction details on page 288

Slightly less than 35¢ a cubic foot. No basement or heating figured. Contractor's 10% profit allowed. No architect's fee figured in estimate

No insulation. False chimney and fireplace for gas or electric heater only. Half-inch oak flooring, flush base. Plastered rooms. Elimination of wood trim. No tile in bath or kitchen. Asbestos or composition shingle roof. Second grade plumbing fixtures. Gravel drive. Concrete porch

$6,000 if built as a permanent home. See page 288

V. *A very unusual adaptation of Colonial and Monterey design*

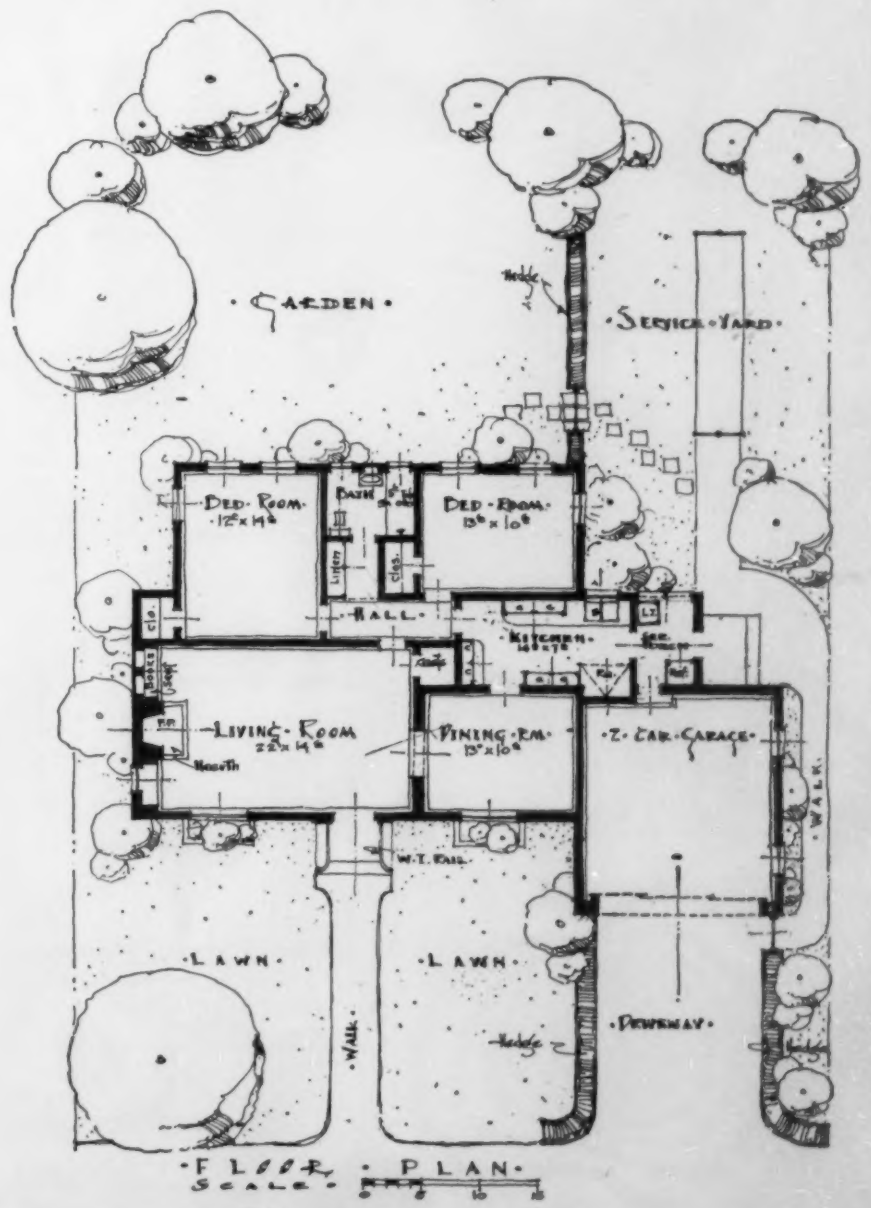
Cost: $4,500

Construction details on page 288

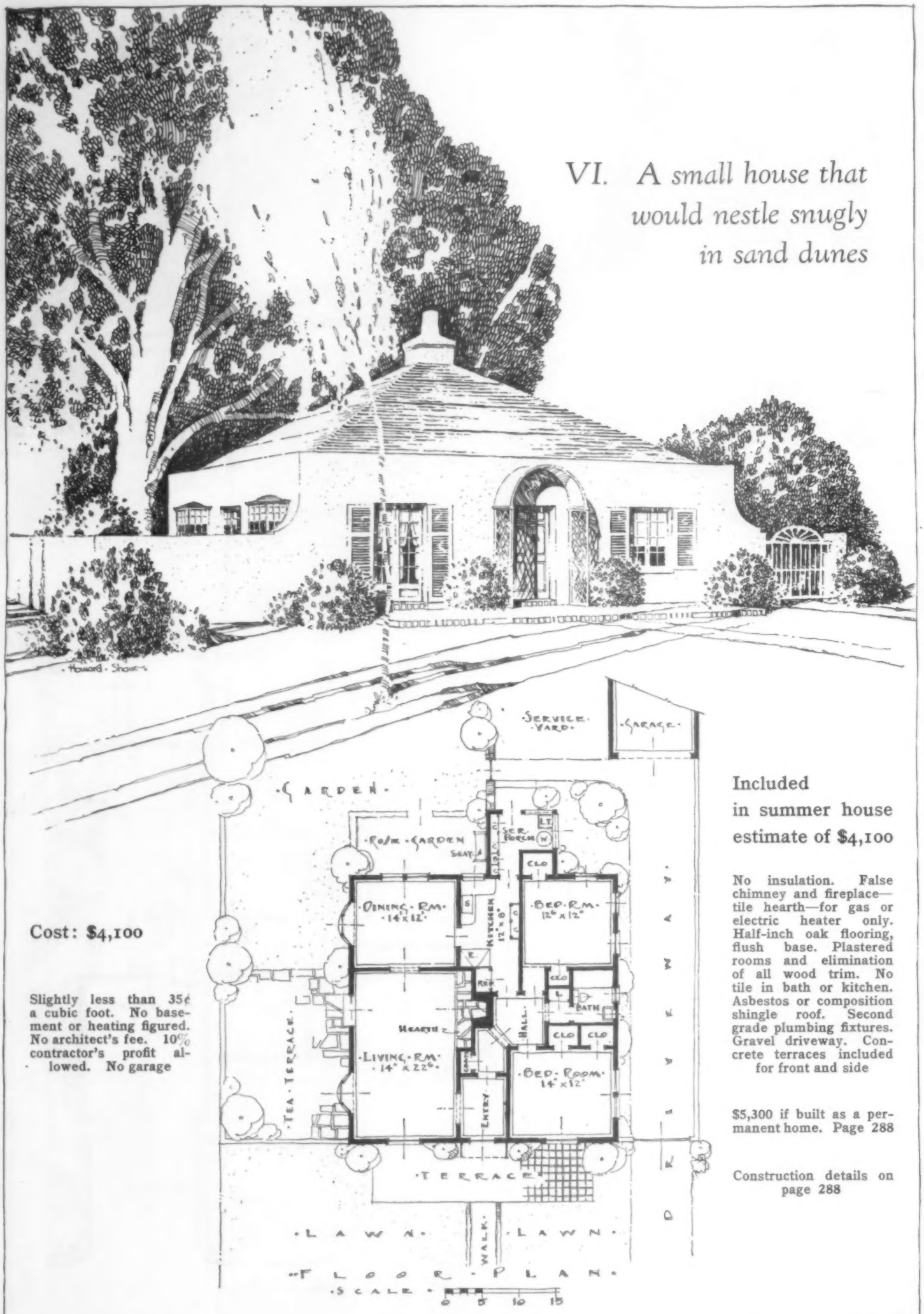
Just over 35¢ a cubic foot, allowing 10% contractor's profit. No basement or heating figured, no architect's fee

No insulation. False chimney and fireplace for gas or electric heater only. Half-inch flooring. No wood trim, flush base. Cement porch. Gravel drive and garage floor. Asbestos or composition shingle roof. Plaster interior. No tile in kitchen and bath

$5,370 if built as a permanent home. See page 288



VI. *A small house that would nestle snugly in sand dunes*



Cost: $4,100

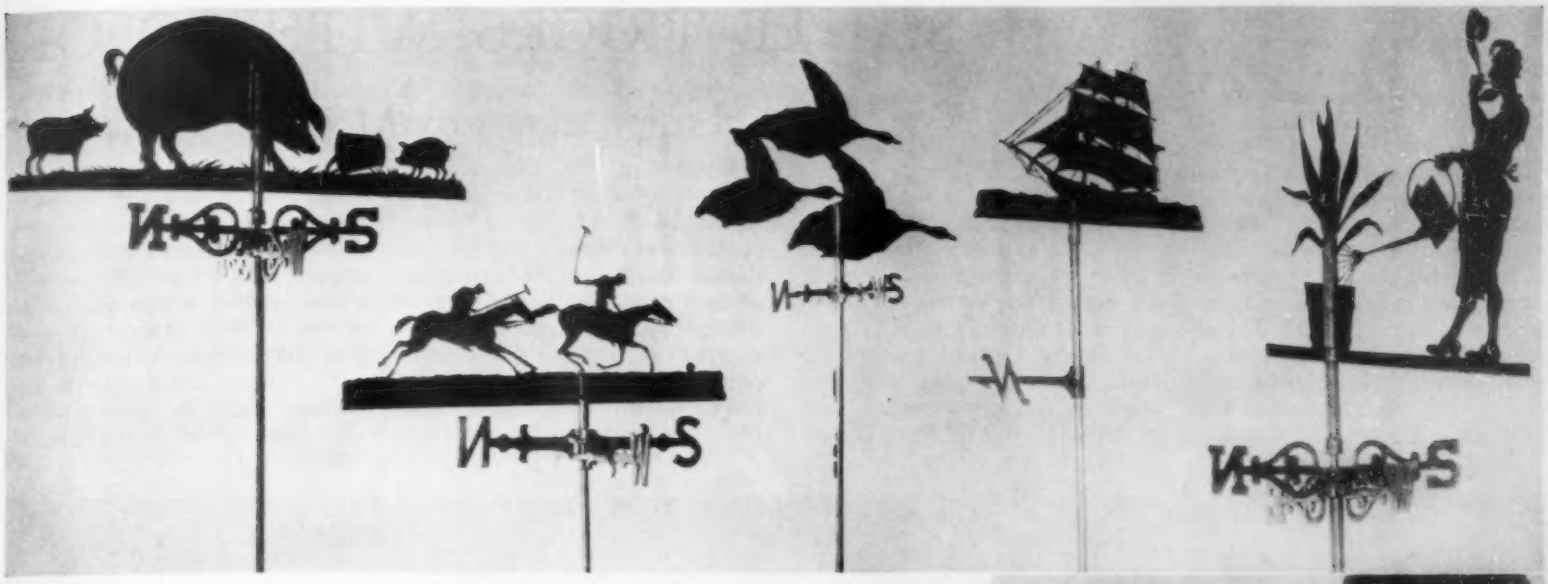
Slightly less than 35¢ a cubic foot. No basement or heating figured. No architect's fee. 10% contractor's profit allowed. No garage

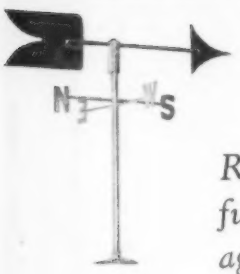
Included in summer house estimate of $4,100

No insulation. False chimney and fireplace—tile hearth—for gas or electric heater only. Half-inch oak flooring, flush base. Plastered rooms and elimination of all wood trim. No tile in bath or kitchen. Asbestos or composition shingle roof. Second grade plumbing fixtures. Gravel driveway. Concrete terraces included for front and side

$5,300 if built as a permanent home. Page 288

Construction details on page 288





FOR APRIL SHOWERS

Rain breaking in silver notes; sunny showers perfuming the bursting sod—April again! Collected against a rainy day by Clementine Paddleford

WHICH way is the wind? For every little breeze tells its own weather. If you are a polo enthusiast, these galloping ponies were made for you. The silhouette of the two-masted ship belongs to the house by the water, to the lover of canvas sails. For those whose pulses quicken when the April wind brings the breath of leaf mold stirred by the roots of growing things we suggest the gardener with his pipe and a sprinkling can. Even in silhouette you feel his deep content.

All sorts of animals have found their way to the tops of our buildings, from the giant grasshopper on Faneuil Hall to the pig and piglets above, designed for either a real or an imaginary farmer.

The small trim arrow is of brass. In choosing a wind vane remember it should be sturdy enough not to gyrate erratically and, placed, it must be carefully mounted on ball or roller bearings and kept well oiled, the location chosen with due regard to catching every moody breeze.

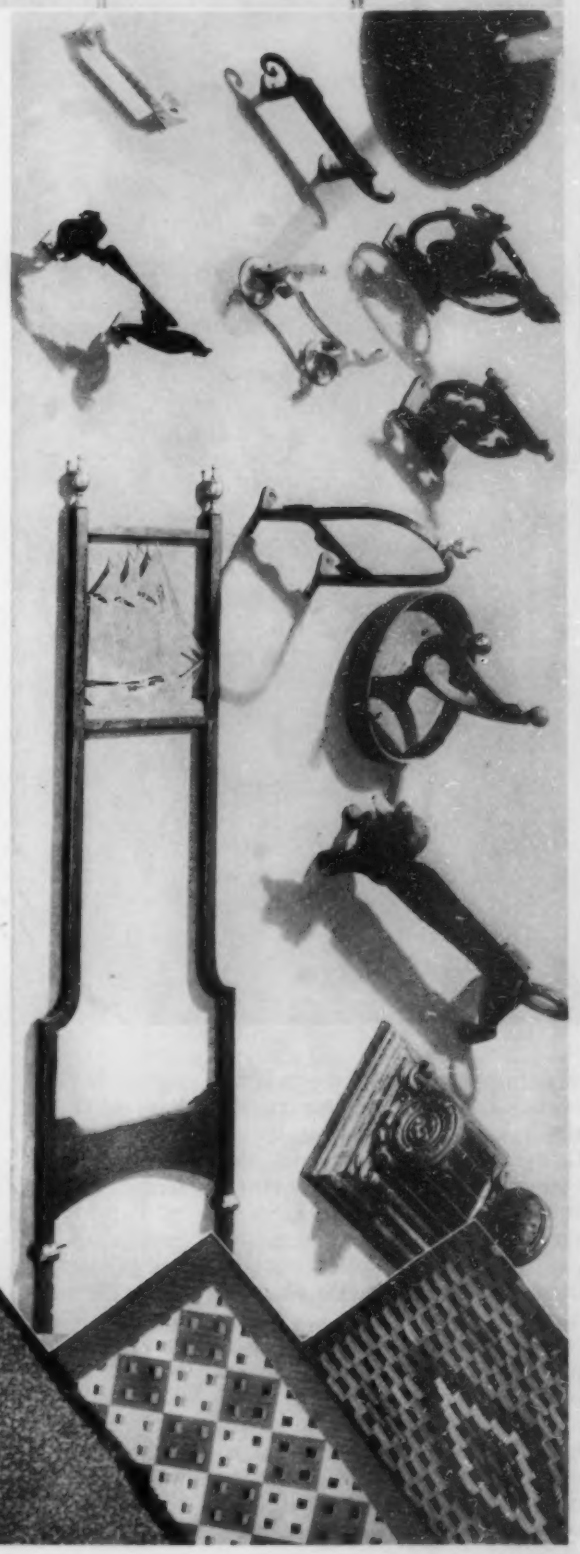
April showers bring muddy boots and foot scrapers to the fore. Even a necessity like a lowly scraper may be a lovely thing. The scraper is often as tell-tale of your ambitions as the weather vane.

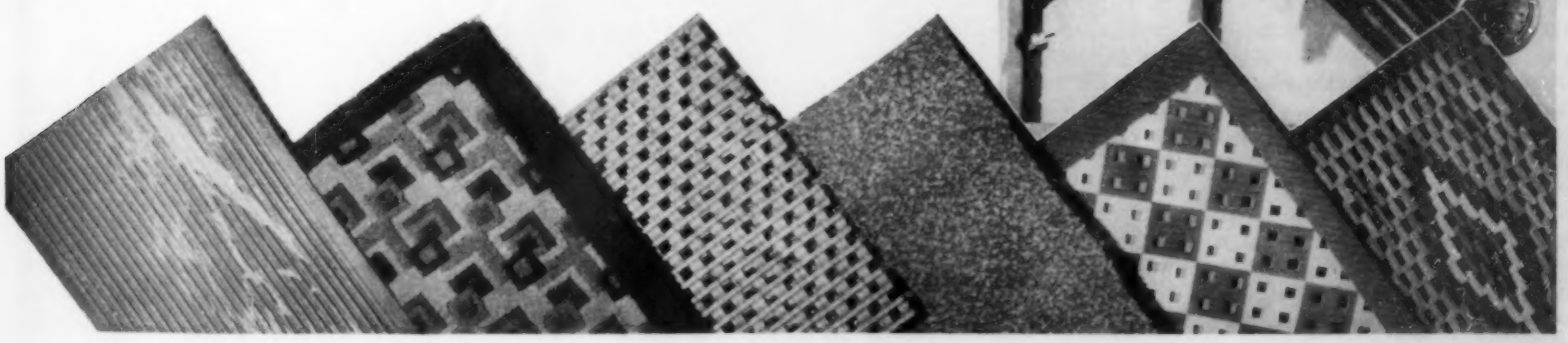
That long, tall affair topped with the ship silhouette cut from brass is a novelty originally designed for a country house where the location of a low scraper had proved a stumbling block. Made high, everyone could see it. These are now turned out on order and any personal design may be substituted for the ship.

The scraper with the brushes at the ends is purely utilitarian and a copy, by the way, of an Early American scraper of English heritage. The animal scrapers are typical of their kind. The dachshund seems an especially friendly hound, with a bright red tongue and a happy tail. He is sturdy too, weighing at least fifteen pounds, which means no bolts are needed to keep him down. The squirrel and the owls are hand forged, showing excellent craftsmanship. The amiable rabbits are of solid brass.

That round, stiff bristly brush in the upper corner has a taking way with mud. Hold its long stick handle while you clean your boots. The bottom of the brush rests on a rubber pad. No, this is not ornamental, but it does do a good job and can be rolled out of sight when muddy days are over.

Those who have houses of the Colonial type may prefer a hand-forged scraper in Early American design. Some are real antiques, but [*Please turn to page 290*]





SIMPLE TRICKS WITH COLOR

Magical color secrets by Margaret Goldsmith

ALTHOUGH I have been decorating rooms now for a long time, still whenever I start out establishing a color scheme for a given place I feel as Aladdin did when he summoned the genie. That is, I go through a certain formula equivalent to rubbing the magic lamp, but I am always breathless with wonder at what the genie will produce. For color *is* magic and it never works twice the same way. Just as I feel thoroughly convinced that blue, for instance, should never be used for draperies, since it tends to kill the light, I find a stunning modern wallpaper of corn yellow, white, and silver in large motifs which is simply perfect in a Georgian dining room in the sunny west wing of a country house where a plain gold Chinese rug covers the floor. There the one fabric that gives enough dignity and weight to the room is a rich blue damask.

So you must excuse me if I pass on to you a formula for color harmony which may work out exactly the opposite from what you expect! However, it is one that often does lead to success. Take the most beautiful or conspicuous item you expect to have in a given room and work your color harmony around that. One of my clients had a valuable old Sarouk rug with a large central medallion grounded in deep mulberry and gleaming with gold, pinks, greenish blues and off-whites in the intricate pattern of formalized birds and flowers around it (see photograph I). She had never been able herself to make the rug look right. Plain light walls and solid rose drapes seemed too garish with it. I found by experimenting that a certain hand-woven grasscloth of mauve and heliotrope over a gold ground had the right subtly changing tones to play into the rug and also sufficient depth of color to hold the rug down. Lest the room, which is an upstairs sitting room, become too heavy in feeling, I chose oyster white for the woodwork, Venetian blinds, and trim, and then for the ceiling, an oyster white with the faintest tint of mauve in it. This white is repeated in the moiré cover for the slipper chair. For the draperies, nothing would do but a natural colored rough taffeta on which sprayed a charming eighteenth-century all-over design of delicate flowers, many in lavender and rose. The curtains are made as simply as possible. Under the window on the day-bed is a moiré spread the color of faded violets. One cushion is covered with blue-green velvet to match a stool on the other side of the fireplace. There is a love-seat in the room done in a cream and lavender stripe and an easy chair in plain burgundy velvet. Lampshades are of pale pink and natural colored taffeta. The furniture is dark mahogany.

Inasmuch as walls make up the largest color area in most rooms and blue is the trickiest color to use for walls, let me take you into a blue interior, my own hall done in the modern manner (photograph II). The walls are covered with an open design of upward growing leaves and flowers somewhat like peonies. The background is a very light robin's egg or turquoise blue, whichever name you prefer. The leaves and stems are in many subtle tones of pinkish taupe which seems almost mauve in places and again almost the color of a bar of milk chocolate. The flowers are a pinkish ivory with hearts of lemon-yellow. It is a charming color scheme from which to work. I painted the ceiling the exact blue of the paper, and used lemon-yellow crêpe de chine for draperies, trimmed with

Tebbs & Knell, Inc.

I. Take the most beautiful or conspicuous item in your room and work harmony around that. In this room I worked around a valuable old Sarouk rug, which had given trouble because most colors seemed too garish with it

ball fringe. The rug has browns and rich deep magenta and tan in it. The furniture is mahogany and includes a little settee covered with dark magenta brocade. Morning sun streams in from the east. I find it pleasant to have breakfast here and to my great joy discovered a set of dishes with a pale mauve-pink background, yellow band around the edge, and a design of deeper pink on it. A plain pink linen breakfast cloth sets it off. The baseboard and door in this hall were left with the natural grain of the wood showing and simply stained and then wiped off with a taupe colored wood stain.

Perhaps you have noticed that in this blue room a three-color scheme was employed. There is nothing new in this. It has always been the secret of good taste in dress as well as interiors. But now it is being talked about, and deservedly, because it is the third color that makes all the difference between an uninteresting and an interesting room. You can use soft or subdued colors for the largest areas in any interior and then add dash, style, depth, or delicacy according to your needs by the third. But the third color, to be effective, must be in a smaller proportion than the other two.

Take picture III showing the desk corner of my studio. The walls and ceiling here are chartreuse green, which means a pale green with lemon chrome in it to add warmth. The curtains are a soft yellow cotton tôile. Yellow is repeated in several chair coverings—one a deep gold velvet, one light yellow tufted bourette with pale blue bindings on a French provincial arm chair. The third color note in the room is vermilion used for occasional pillows and covers on two old painted Venetian chairs. Other variations of this red are evident in deeper or paler shades. It adds the life to what would otherwise be too pastel a color harmony for a living room.

Photo by Whiting-Salzman

II. My own hall is in blue—the trickiest of all colors to use. Blue must not be too cold. It must not go off into steel gray at night. It must not be too dark, for there is nothing that absorbs light like deep blue

III. The desk corner of my studio, with walls and ceiling in chartreuse green, light yellows and a third color note of vermilion to offset an otherwise too pastel color harmony for a living room

This reminds me of one other formula in summoning the genie of color, namely, to consider beforehand what atmospheric effect you want, depending on the kind of room and use to which it is put. You can determine whether it is subdued richness you want, or whether it is the fresh airy feeling of early spring. In any room used for evening entertaining, such as a dining room or music room, make sure that your colors hold their values at night. In other words, before you decide on a scheme, try out your paint samples and chintz and rug and wallpaper by artificial light to see which combination registers the harmony that will please you when the room should be at its best. Certain fabrics which are luscious by day become dull and neutral at night, and certain others, which seem no more colorful by day, have highlights because of the weave or else strong enough contrasts to be gay by lamplight. This is my last trick, no more startling than the rest to be sure, but Aladdin himself had no magic, you may remember. All he did and all we can do is to summon the genie.

UNINTERRUPTED COLOR

from May to October

Jessie F. Gould

THERE are two quite different ways of arriving at continuous color in the garden. One is by using flowers that come on in succession without much thought of color effects—just merely getting flowers. The other, more difficult, and really, I think, more pleasing, is getting a sequence of flowers of the same color in a given spot from plants that will grow in friendly companionship. It makes the garden more pleasing if bizarre effects are avoided.

There are indeed quite a number of practical plant groupings by which continuous color can be attained. It means careful planning and also, as you are working the ground to the limit, it means feeding the plants; so give about a teaspoonful of a good commercial plant food to each medium-sized plant, worked into the soil at planting time.

Of course, something depends on the soil and exposure. Sun loving and shade loving plants will not do well together. But below are a few simple but quite practical succession groupings that were proven in my own garden and which will surely give some ideas and from which the reader can experiment with others. All-season beauty is a good objective to work for in any garden, and opens up a wide opportunity for individual experiment. Try it out this season; keep notes of the results and make your garden better each succeeding year.

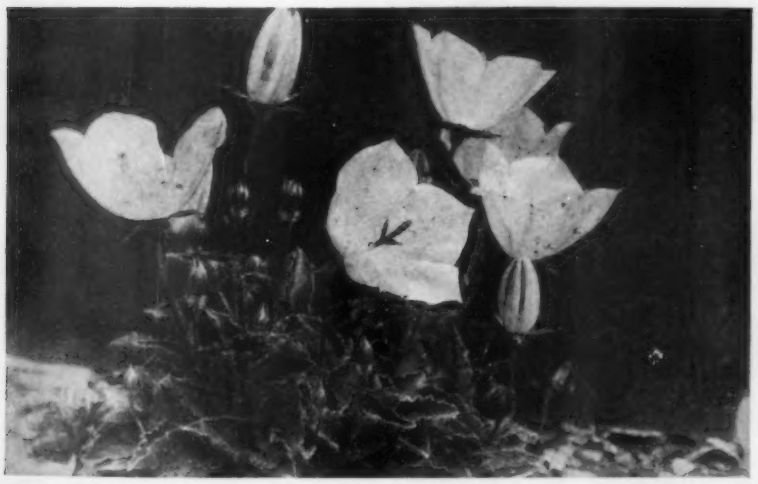
	MAY—JUNE	JULY—AUGUST	SEPTEMBER—OCTOBER
White	Arabis; Phlox Miss Lingard	Phlox Von Lassburg	Phlox Mrs. Jenkins
"	Shasta Daisies	White Asters	Pyrethrum uliginosum
"	Astilbe Pearl	Regal Lilies	Thalictrum dipterocarpum
"	Hesperis	Delphinium chinenese album	Boltonia
Green and white in shade	Ferns	Cimicifuga racemosa	Hosta subcordata grandiflora alba
Pink	Early pink Tulips among Pyrethrum hybridum	Tulips replaced by Single pink Asters or pink Zinnias	
"	Pink Darwin Tulips among Phlox Mme. Paul Dutrie	Phlox Rynstrom	Phlox Riverton Jewel
"	Pink Phlox subulata Pink Aquilegia	Phlox Elizabeth Campbell	
Various colors	Iris Germanica	Tigridia, Montbretia, or Gladiolus	
"	Oriental Poppy	Perennial Gypsophila	Artemisia lactiflora
Blue	Virginia Bluebell	Aconitum Sparks' Variety and A. napellus	Aconitum fischeri and A. wilsonii.
"	Grape Hyacinths	Ageratum	Petunia Violet Queen
"	Scillas	Myosotis	Lobelia
"	Hybrid Delphiniums	D. chinenese (blue)	Blue Globe-thistle and Anchusa Dropmore
	Anchusa myosotidiflora	Balloon-flower	Veronica subsessilis
Lavender	Canada Phlox	Canterbury-bells	Hardy Aster Glory of Colwell
"	Phlox subulata lilacina; Iris pumilla	Veronica amethystina; Statice	Hardy Aster Queen Mary
Yellow and orange	Trollius europaeus	Trollius ledebouri	Orange or yellow Zinnias
"	Daffodils or yellow Tulips	Coreopsis	Lemon Queen Marigold
Lemon-yellow	Iris pumila Excelsa; Hemerocallis flava	Hemerocallis thunbergi	Hemerocallis citrina; Helenium Riverton Beauty
Orange	Cheiranthus allioni; Hemerocallis dumortieri	Hemerocallis florham	Hemerocallis aurantiaca; Helenium Riverton Gem
Red	Red Darwin Tulips	Lychnis haageana; L. chalcedonica	Phlox Coquelicot
"	Red Polyanthus	Lilium elegans atrosanguineum	Monarda Cambridge Scarlet

Poet's Narcissus, Allysum, and Arabis

Above: Tulips, Bleeding-heart and Canada Phlox. Below: Hybrid Delphinium, Madonna Lily, and Hosta

A dwarf bell for the rockery. Campanula caespitosa miranda

And here is a shower of stars. C. garganica



C. carpatica turbinata has cups. Below, C. muralis which gracefully drapes rocks or walls

BELLS, CUPS, AND STARS

for garden and rockery

Frances French White

CALLED in general Bellflowers because some of the better-known species in this large Campanula genus are really bells, yet there are others equally worth while that are either cups or stars. The whole genus can indeed be divided into three sections in this way. The name comes from the latin "campana" meaning bell. The Campa nu' la of our grandmothers was not as rhythmical nor as correct a pronunciation as the present with the accent on the second syllable, Campan'ula. The names Campan'ula carpat'-ica, Campan'ula gargan'ica, Campan'ula argen'tea, Campan'ula hispan'ica are almost as musical as they are descriptive.

The general rule for their culture is "any good garden soil" and many are so easy as to assure success. The larger growers enjoy extra feeding of liquid fertilizer during blooming, while the alpines prefer lime. There are species tricky or "miffy" enough to challenge the most expert.

They have many uses. Some are tall and stately for backs of borders. Some provide the desirable upright accents, and others lighten a heavy planting with their grace and airiness. They will clamber over rocks, grow out of walls, between paving stones or in the moraine, under trees or in woods; in sun or in shade.

One great boon is their summer-blooming habit, for, although certain species will greet us in spring and others flower until frost, the majority will help us over the slack months. Besides a few light yellow, dainty pink, and white varieties they come in many tones of cool blue, very restful in summer, very helpful for combining in garden or cut flowers, and very pleasing always.

THE BELLS

The well-known Canterbury-bell (C. medium) with its lovely candelabra-like growth is among the large species in the bell class. Shorter and of looser growth is C. rotundifolia, the Hairbell or Bluebell of Scotland, which also grows wild on our side of the Atlantic. Not the stem-leaves but the round basal-leaves suggested its botanical name. Its popular name comes from the hair-like pedicels that let the bells dance and sway with every passing breeze.

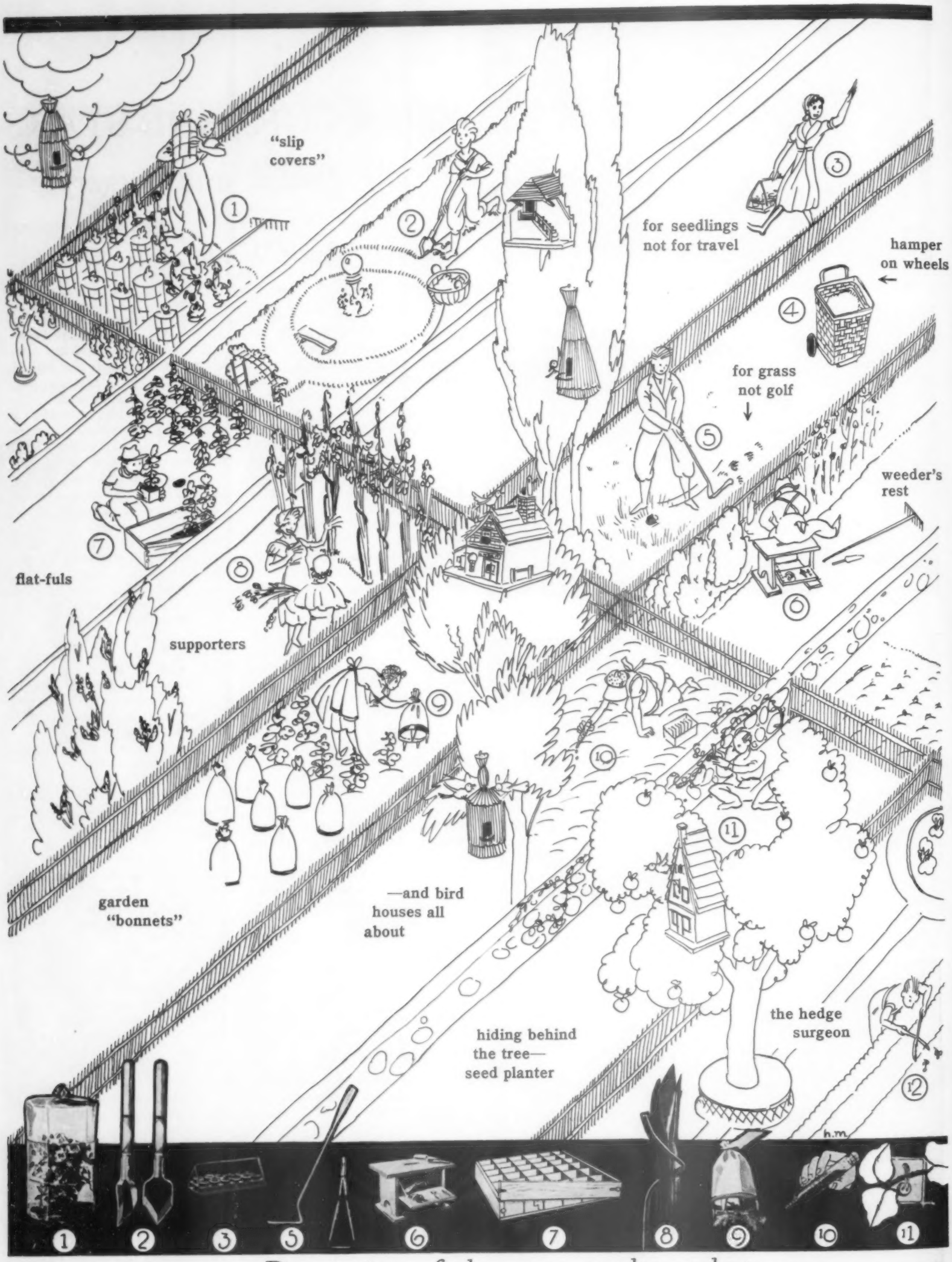
But choicest of all the bells in my garden is tiny little C. caespitosa (or bellardi) miranda with its romantic story of having been discovered and sent back to England by Reginald Farrer with special instructions for care, of having been lost in spite of instructions, and after lying in its pot for five years of having bloomed and so been reclaimed. It is very dwarf and dainty with two-inch stems, each ending in a drooping bell whose color Mr. Farrer describes as "a diaphanous and pale china-blue like a fine cloud at night with the moon behind it." C. miranda is hardy but such a generous bloomer that it is wise to transplant some divisions of it each year to insure permanence.

The well-known biennial, Peach-bell (C. persicifolia) makes a transition from the bells to the cups as the shape of its flowers may tend toward either.

THE CUPS

Of the cups probably the Carpathian Bellflower (C. carpatica), which really does come from the Carpathian Mountains, is the best known and the easiest to grow. It will become a weed in any garden if allowed to do so and is so familiar in borders and rock gardens that it needs no description. But it has a sub-variety so distinctive as to deserve special mention. This variety, turbinata, has little of the foot to eighteen inches of its parent. Its wide-open cups, an inch or more across, sit close upon the low foliage like blue cups on a green table. Their color may be deep violet or pale blue and planted together they are most lovely. These large upturned cups, which make us smile at the audacity of so small a plant to present so many cups of such a size, and its low mat of gray hairy leaves seem to be the distinguishing features of the true turbinata. It looks much like

[*Please turn to page 303*]



Descriptions of these new garden gadgets →

DOING OVER OLD FLOORS

Floor refinishing is no afternoon tea. It's hard work no matter how you tackle the job. Machines, of course, are available to facilitate the task, but the fundamentals are the same whether you employ a mechanical contrivance or rely upon good old elbow grease. However, the results more than justify the labor

—R. B. Browne

First of all, the floor should be made sound, level, and smooth. But if not already in a good structural condition, a carpenter had best be engaged to handle this detail. Ready to be refinished, the first operation is to remove the old, original surface, be it varnish, shellac, paint, stain, or wax. While there are several methods for removing the old finish and these, it is true, are subject to argument pro and con with respect to their relative merits, probably the easiest method is by means of a liquid paint or varnish remover. There are a number of good ones on the market and explicit directions for their use accompany each container. Generally speaking, the procedure is the same. The remover is applied with a brush to a comparatively small (7′ x 7′) area of the floor and allowed to stand until the old paint or varnish becomes the consistency of a thick glue. It can then readily be scraped off with a dull, flat-edged knife, No. 3 steel wool or excelsior. To avoid scratches it is well to scrape with the grain. The entire floor is sandpapered carefully and, these operations done, it is then wiped with a cloth soaked in benzine, sponged with clean water, and permitted to dry thoroughly.

If the floor has received many coats of varnish and is in a particularly bad condition, it may require a second application of remover, followed by another scraping and washing. You can prevent much gumminess by using a fine beach sand on the remover as it is scraped off. Gloves should be worn to protect the hands, and be sure the ventilation is good and that the room is free from dust and cold draughts.

Of course, if the varnished floor is but slightly worn, it frequently can be renovated by rubbing the marred sections with a soft cloth dampened with linseed oil, or by sandpapering and brushing the area with a fresh coat of varnish. But patching is difficult and seldom is done successfully.

To remove stains, iron rust, darkened portions or other objectionable markings, the affected section may be bleached with a solution consisting of one teaspoonful of oxalic acid to a cupful of hot water. Spread the solution with brush or mop on the stain and allow it to stand over night. A white powder will remain. Sponge the spot with warm water to which one pound of sal soda has been added per pailful. This will prevent the acid crystals from affecting the varnish when it is applied.

After the original finish has been removed completely, the floor scrupulously cleaned and thoroughly dried, it is ready for the application of a new surface finish.

Of prime importance is the use of clean brushes. A wide brush is best. Apply varnish or shellac in thin coats to obtain greater durability and strength. Brush first across the grain; finish brushing with the grain. Avoid overlapping brush strokes which should be evenly applied. A thin, hard coat is more desirable than a thick one. Heavy coats of varnish or shellac tend to become gummy and soft, with the result that they are easily scratched.

Air bubbles—the bane of many an amateur varnisher—can be successfully avoided by dipping the brush directly into the varnish and draining it against the side of the can rather than against the rim.

The first coat of varnish (and, incidentally, a gallon should be sufficient for two coats on from 300 to 400 square feet of floor surface) is allowed to dry at least twenty-four hours in a room approximating 70 degrees.

The floor is then brushed clean and a filler (which can be obtained at any paint store) is generously applied with a clean, stiff brush; first crosswise of the grain, finishing by brushing with the grain. The object is to fill cracks and pores in the wood, prevent absorption, and to provide a smoother finished surface. After the filler has set fifteen or twenty minutes, it is wiped off with cotton waste or burlap.

Twenty-four hours later the entire floor may be sanded with No. 00 paper and varnished as before, applying a second thin coat. A third coat may be necessary for new floors, but one final sandpapering operation should prove ample.

Oak and Maple Parquet Floors

Oak and maple parquet floors are often finished with a colorless shellac and light colored wax or pale varnish to preserve the natural color and beauty of the woods. A golden tone results when orange shellac or dark varnish is used. Shellac, however, produces a surface somewhat more slippery than varnish, although application procedure is practically identical. To remove a shellac finish, a small area of the floor is first flooded with denatured alcohol. After it has penetrated the surface, scour with steel wool. That is all there is to it.

For a Waxed Floor

Now, if you want a waxed floor, your method of preparation is very much the same. You *must* get down to the bare wood to do a first-rate refinishing job. Wax is preferred for hardwoods, since it brings out the beauty of the grain and preserves the color. Furthermore, wax can be renewed or revived quite easily and, unlike any other finish, it improves with age.

And when wax becomes very soiled, what then? Clean by rubbing it with a cloth moistened with turpentine or gasoline. Then rub on more wax and polish it anew.

Hardwood floors are generally filled before waxing. A paste filler closes the pores. A filler of shellac-varnish makes a very hard foundation that prevents grease from penetrating the wood. On varnish or shellac, however, apply wax very lightly, wiping off all excess to prevent the wax from dissolving the under finish.

Always apply wax in thin coats. These will wear longer. Rub the wax well into the wood. Allow it to dry over night. Then polish the floor vigorously by hand or with a buffing machine. Follow with one or two additional coats, likewise thinly applied and well polished.

Stained Floors

If you wish to stain your floors to bring out the grain, there are two types of stain available. Oil stains are easy to apply evenly and do not raise the grain of the wood. These are not to be recommended for hardwood floors, owing to the fact that they do not penetrate deeply into the grain. Water stains are cheaper, but as they readily soak into the wood, thus raising the grain, it may be necessary to re-sandpaper the floor on which they are used.

It is well to test the stain on an inconspicuous section of the floor to be certain that the color meets with your approval. If too dark, the stain may be thinned with oil or water, depending upon the solvent employed.

An oak floor should first receive a coat of clear water before application of a water stain and should be sandpapered after the

[Please turn to page 291]

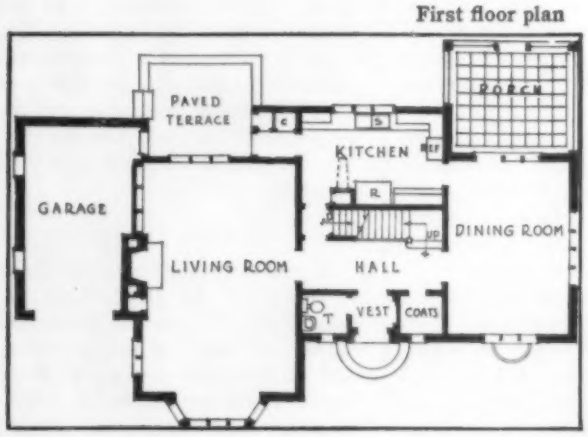
Concerning the garden gadgets

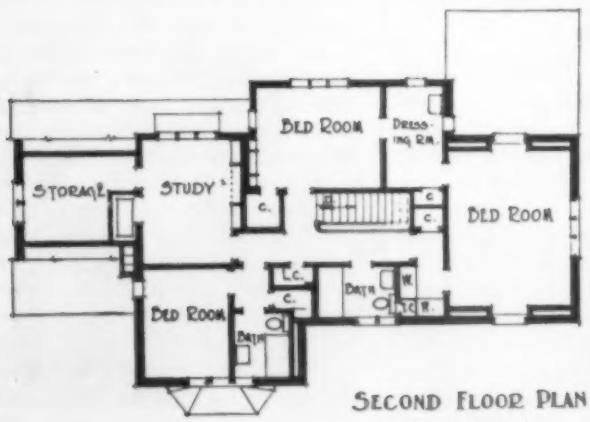
1. **These "slip covers" made of tubular netting over a wire trellis support the plants and at the same time protect them from insects**
2. **"Push hoe" is the name of this useful tool which saws as it cuts and serves as weeder, hoe, and trowel all in one**
3. **Even if you are not touring the tropics, your seedlings have to travel from hotbed to garden, and nothing could be handier than a seedling rack**
4. **A hamper on wheels can be pushed anywhere in the garden, and can hold anything from tools to rubbish**
5. **The "graswip" with double edge and long handle cuts the grass on both forward and backward swing**
6. **"Weeder's rest" for the weary in a convenient wooden bench which comes with or without garden tool fittings**
7. **Garden flats with detachable sides, and craft board pots, make transplanting an easy problem**
8. **Almost invisible is a plant stake of treated wire, with simple twist to hold the stalk strongly and firmly**
9. **Like little bonnets are these muslin plant protectors on wooden frames, for safety from unexpected frost, cold wind and hot sun**
10. **With "Plantaseed" you can space your seeds evenly and exactly where you want them**
11. **A guide and support for vines and small trained tree does its work without defacing the wall**
12. **Extra-special hedge shears have saw-tooth blades for quick and easy trimming**
    Also bird houses of various materials and designs

Assembled and shown through the courtesy of The Horticultural Society of New York

A seven-room house in Minneapolis, Minn.

First floor plan





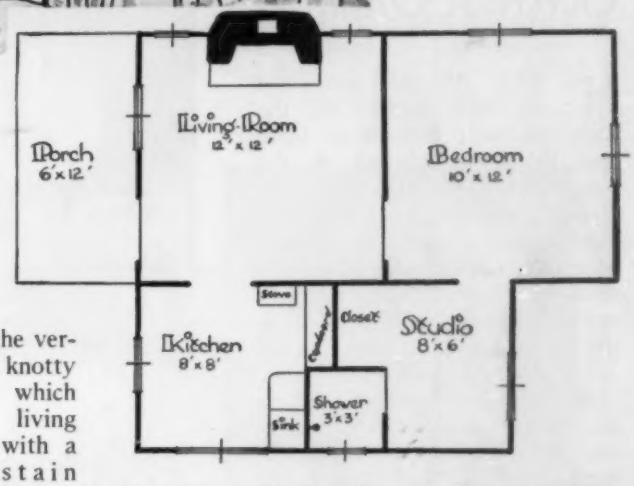
SECOND FLOOR PLAN

Scale in Feet

Rollin C. Chapin, Architect

This small, but distinctive house is the home of Mr. and Mrs. Harvey S. Hoshour in University Grove, a suburb of Minneapolis. Pine paneling and trim is combined with wallpaper as a setting for Colonial furniture

The Hoshour house is of frame construction with brick veneer, stained white. It is heated by a vapor system and has an automatic humidifier. Its cost was approximately $14,000 or 34½ cents a cubic foot



LOGHAVEN, A SLAB CABIN

Milt and Eleanor Groth

TALES cannot be told too often of the fascination of a crackling log fire on a blustery winter evening. As we sat watching the sap ooze from an unseasoned sycamore log, we thought of the time when Loghaven had been only a few pencil scratches on a piece of paper. That had been when the first spring breeze had wandered in the windows of our compact little apartment and had brought with it a longing for life away from the clang and clatter of the city—for a place of our very own.

Fortunately, we knew of a wooded spot that was available. There stood a two-room slab cabin which had been built by eager young hands to serve as a club-house and overnight camp for the "gang." It was sheltered by a grove of silvery beeches on the north side of a grassy slope. Water and electricity were already installed, so that solved two important problems. The walls and floor of one of the rooms sagged, having become uneven after the frosts and thaws of five long years, but we thought that the cobblestone fireplace would be a good starting point. After all, there was a certain sentimental interest in the initials carved during boyhood on one of the sandstone boulders. Upon consulting the neighborhood carpenter and mason, we discovered that with the exception of one room all the cabin would have to be torn down including the old fireplace.

Our carpenter was a treasure. With one level room and a great deal of enthusiasm, he started to work. Concrete foundation blocks were sunk below the frost line; then, up went the frame, roof, and siding. Within two weeks, Loghaven was a four-room cabin of pine siding, the floor space measuring twenty-two by twenty feet. Since the cabin faced the east, a good-sized porch was built on that side. Later, it was to be screened in and used for sleeping on hot July nights. Feeling somewhat like pioneer woodsmen, we had wandered off into a nearby woods and chopped down a slender basswood for the porch pillars and a rustic rail. Warm-toned fireproof composition shingles were used on the roof and that entirely completed the carpenter's work.

With smocks and brushes, we transformed ourselves from architects to interior decorators. There is a supreme satisfaction in applying paint to bare wood and seeing your dream house come to life. The four-inch pine plank flooring took a walnut stain very nicely; the porch was given a coating of linseed oil with a small amount of the stain added. We covered the vertically laid, knotty pine boards, which finished the living room walls, with a silver-gray stain about the consistency of water, which allowed the grain of the wood to show but softened the general effect. A very unusual feature of this room was the bright orange lacquer on the window sills and the edges of the rafters. Later, there will be candles to match in old pewter candlesticks, and light walnut Colonial furniture.

As the fireplace was to be the center of interest in the living room, we were very anxious to have it finished. Our good mason, however, believed in taking his time about starting. Once started, he worked at it an entire week. The fireplace was of cobblestones (many from the nearby woods and others "flivvered" from the Chagrin River two miles away) and was five feet wide with an opening large enough for thirty-inch logs. For our mantelpiece, we managed to get a six-foot length of sugarmaple, a foot wide and eight inches thick. The top, bottom, and back were sawed flat to fit snugly into the stone-work, while the front had the rough dark brown bark left on to contrast with the gray cobblestones. We found a set of wrought-iron andirons in a quaint old shop and for a crane, an iron bar bent at right angles was fastened to the side of the fireplace with an eye-bolt and fitted into a niche in the hearth. A blackened gypsy kettle, hung over the sputtering blaze, bubbled cheerily when we lit our first fire in the fireplace of our very own cabin.

The remnant of the original cabin, a room ten by twelve feet, was turned into a bedroom. The walls were beaver-board with stripping of enameled ivory, later to be paneled in pine. Both the studio and kitchen were left unfinished, but the three-foot square shower room was a work of art. Near a tile factory, we happened to come across a dump of imperfect tiles. Some of the imperfections were scarcely noticeable, and four dozen of these in pastel colors laid in cement certainly made an attractive floor in the tiny water-proof room. Since water pipes had already been run down from above the hill, it was an easy matter to install a hot water tank directly under the shower. With a small coal and

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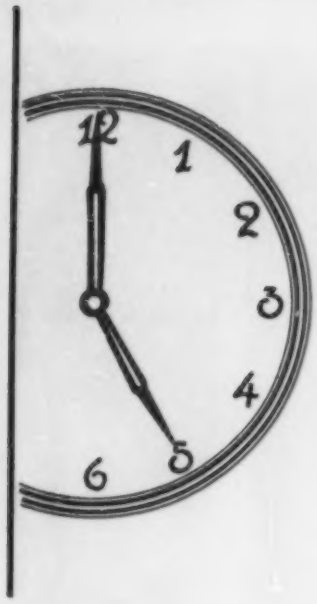


A five-o'clock supper hour is better for most children past the baby stage, both for the child's comfort and for the family's convenience

What shall the youngsters have for supper?

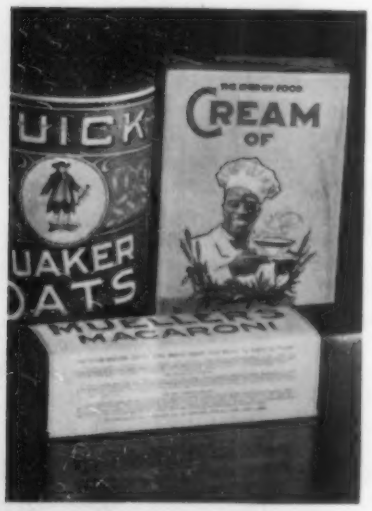
H. Armstrong Roberts

Gertrude Oram

How often this meal seems the most unsatisfactory of the day, the most difficult to plan, and the least enjoyed by the toddler. At suppertime, too, undesirable eating habits are apt to slip into the routine of the otherwise well-trained child, and every mother knows the insidious spreading powers of any break in the training plan.

The tired child finds it difficult to feed himself though he may do it quite well at other times in the day. Weariness or a monotonous menu will make his supper appetite uncertain. Add this to the fact that the end of the day is apt to be both a busy and a tired time for the mother, too, and it will be obvious that it is important to give some serious thought to planning and serving the evening meal for the toddler.

In most feeding schedules the last meal is set at six o'clock, but this is not necessary. In fact a five-o'clock supper hour is better for most children past the baby stage, both for the child's comfort and the family's convenience. It is always better for the child to eat before he is too tired, and if there is no hurry or pressure to prepare the adult meal at the time he is eating the child will have a calmer, pleasanter meal time. And at a five-o'clock supper-hour it is possible to give a greater variety of foods than would be wise immediately before bedtime.



A very satisfactory supper plan for the toddler is to have the evening bath at about 4:45 and put the clean refreshed child into bathrobe and slippers for his supper at five. He may then have an hour of quiet play and still be in bed ready for sleep at half past six. This makes possible a quiet adult dinner by seven, an arrangement highly desirable for all members of the family. Incidentally, if the last half hour before bedtime falls into a pleasurable, anticipated routine, going to bed may be made much easier. This is an ideal time for story telling or for reading a chapter or two of some book which you hope that your child will remember. If the mother must be busy at this hour with other tasks, and if the father is not available either, a favorite radio program may be tuned in. This must be selected with some care by the mother, but it has the special advantage of being definitely timed and its finish may be made to represent a signal for bed which will not be resented nor questioned.

Ever since the child was less than a year old the doctor's diet list has read: "6. P.M. Feeding—Cereal, milk, desert!" The rest is up to mother. And in spite of that simple direction the mother still has something to do. For the average child, after a few months of cereal for breakfast and for supper routine, begins to rebel and finally refuses cereal at either end of the day. The doctor's orders are planned to show the amount and kind of food the child needs in twenty-four hours. The kind of dishes in which the foods are presented to the child are left to the mother's discretion.

For the child who is underweight there are any number of dishes besides the regulation cooked cereal which will provide the same elements. Potato dishes, macaroni baked with milk, rice baked with shredded pineapple, or buttered hominy are a few. Cooked cereals have an important place in the little child's diet, and substitution for them should be made merely to keep the menu from becoming monotonous to the child and so antagonizing him against a much needed food.

Sometimes milk is the food that it seems hard to include in sufficient quantities in the diet, and there are many attractive supper dishes which will help to add to the milk quota. Potatoes scalloped in milk are delicious. Cream soups of all kinds are light and nutritious. Cream sauce may be served on almost any vegetable. For a light, easily prepared supper a cream sauce on whole wheat toast is satisfying. All of the milk desserts, including ice cream, are excellent supper dishes. If the problem of milk in sufficient quantities is a serious one it may be desirable to increase the amount in a single serving by the addition of dry milk. This is best done with the advice of the doctor, however, as overfeeding is often more disastrous than underfeeding.

If the after-nap, or mid-afternoon milk seems to come too close

to a five-o'clock supper and interferes with the toddler's appetite, substitute fruit for the three-o'clock milk and offer the child a warm drink immediately before going to bed. This arrangement works very well in most cases.

Supper menus should be planned to supplement the main meal of the day and to emphasize those foods which the child needs most. For instance, it is sometimes found that if potato is served with the little child's dinner he will eat only small portions of the other vegetables which it is important that he should have. This can be balanced in the supper menu in either of two ways. The potato can be omitted at the noon meal and larger portions of the other vegetables substituted, while a baked potato is made the main supper dish; or if potatoes are served with the other vegetables at the noon meal a small portion of a green vegetable can be the main supper dish.

In some diets an egg a day is called for and it is not always easy to have it eaten with good appetite at breakfast time. In that case, the egg may be the most important item of the evening meal. It may be scrambled in milk and served on tiny toast squares. It may be soft boiled or coddled and mashed into a baked potato. It may be baked on top of a small portion of chopped spinach. It may be used for French toast. It may be served as dessert in a soufflé, a custard, or a cereal pudding. If an egg dessert is used it is usually wise to have the first course very light—possibly sandwiches or a small salad. For a child who willingly eats an egg yolk beaten into the morning cereal the white may be used in a supper dish. A prune whip, an apple snow, an apricot soufflé, or a delicious date dainty are a few of the dishes in which the egg white may be used.

The cod liver oil or mulsified tonics which are prescribed for children over two may be taken with the least danger of upsetting the general appetite if the dose is given immediately after the evening meal. Grape juice is excellent to disguise such flavors.

If, for some unavoidable reason the child must approach his supper time especially tired or irritable, a heavy meal will only aggravate the difficulty. A light, tempting, easily digested meal is called for on that evening. On the other hand, a stimulating afternoon in the open may make a more filling than usual meal called for. The mother should be alert to these conditions and conform her plans

Warm weather suppers, for instance, should be light, cool, and appetizing, but should nevertheless provide the needed food elements. Salads may be made of grated raw vegetables. Moistened with a very little dressing made with milk or cream they are tempting to young appetites. Sandwiches have a picnic air which children enjoy and may be used in well-planned meals

LIGHT SUPPERS

for warm weather or tired evenings

Whole wheat toast cubes with cream sauce
Milk Apple sauce

Toasted peanut butter sandwich with bacon
Milk Vanilla ice cream

Raw vegetable salad
Milk
Baked banana in orange juice

Fruit salad (tangerines, dates, grated apple)
Cream cheese fingers
Chocolate drink

SUPPER MENUS

using additional vegetables

Carrot nest with peas
Milk Caramel pudding

Creamed vegetable
Toast Milk
Baked apple

Mashed vegetable sandwich
Chocolate drink
Rice pudding

Spinach soufflé
Whole wheat crackers
Milk Fruit gelatin mold

using potato or cereal dish

Scalloped potatoes Milk
Whole wheat crackers with butter
Prune whip

Baked rice with pineapple
Milk Chocolate pudding

Buttered hominy Celery hearts
Chocolate drink
Orange and banana cup

Baked macaroni
Milk Brown Betty

There are many attractive supper dishes which help to add to the milk quota in their daily diet

Vegetables can be balanced in the supper menu in either of two ways

SUPPER MENUS

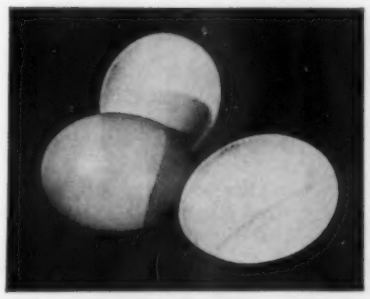
using extra milk

Cream of potato soup
Toast Milk to drink
Apricot soufflé
Oatmeal cookie

Scalloped potatoes
Maple milk shake
Raspberry junket

Creamed vegetables
Chocolate malt drink
Tapioca pudding

Rice cooked in milk
Chocolate milk drink
Gingerbread and cream



Eggs, not always eaten with good appetite at breakfast time, are the main dish in the four supper menus at the right. Further suggestions are given above. But no matter what the child's diet calls for, supper need not be monotonous, and these few simple rules will ensure a pleasant, as well as a nutritious supper hour

1. Have it early—before the child is tired and the adults are in a hurry.
2. Have the menu varied and flexible.
3. Use the supper menu to balance the day's food supply.
4. Serve small portions, with repeats if necessary.
5. Provide for a short period of quiet play after supper, preferably according to a regular routine—not too exciting.

SUPPER MENUS

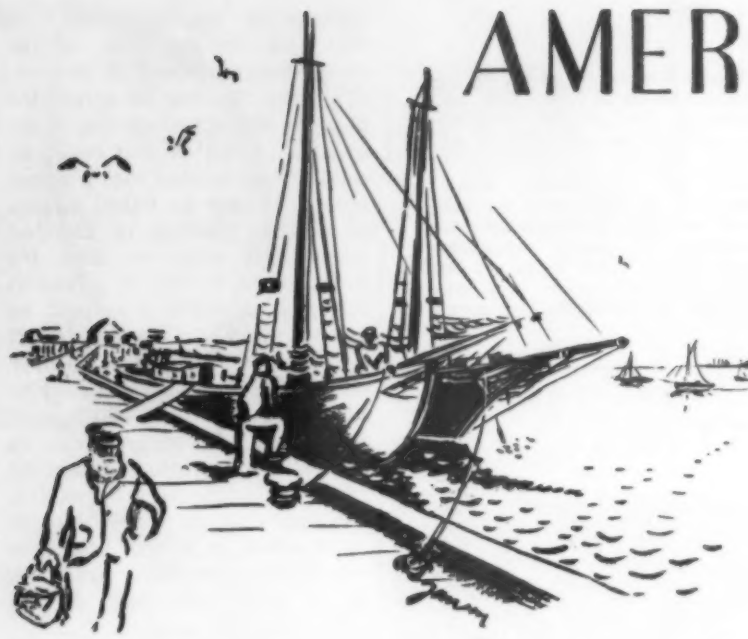
using eggs

Soft boiled or coddled egg in mashed baked potato
Milk
Apple sauce Cookies

Scrambled eggs on toast squares
Chocolate milk drink
Stewed pears

French Toast
Raw carrot fingers
Milk Orange gelatin dessert

Lettuce sandwich on brown bread
Milk
Chocolate custard



AMERICANA IN THE KITCHEN

V. CAPE COD COOKERY

Barbara Lee Johnson

THERE is the Cape Cod of those who know it only from their geography books—a queer bit of the map of Massachusetts where the Pilgrims paused en route to Plymouth. There is the Cape Cod of the casual visitor — bare stretches of sand, fog, scrub oaks, antique shops, and lawns dotted with ever-whirring miniature windmills for sale. Then there is the *Cape* of the perennial summer colonists—beautiful white sand, sea breezes, the tang of salt in the air and over all the indefinable flavor of the days of long ago, when the inhabitants were a rugged, sturdy seafaring lot, and famous Cape captains sailed to the ends of the earth on whales or commerce bent.

The picturesque sailing traders disappeared with the coming of steam. And the picturesque Cape Codders have all but disappeared.

The natives live upon the summer colony and fishing. But the "Portugees" have "muscled in." Father, mother, and their whole flock of children pick cranberries and garden; father fishes and mother and the older daughters get jobs as household servants during the summer.

As cooks they do not shine in originality and fancy dishes, but they seem to have a knack of making the most of the native products—fish and vegetables.

We rather begrudge the credit given to these cooks on the Cape. It seems to us that the tastiness of the Cape cuisine is in large part the result of freshness. Out of the garden—or ocean—and into the pot is the secret. And all of us may enjoy the Cape Cod flavor if we follow the simple recipes of their famous dishes, the first rule of which is to start with freshly gathered ingredients.

CHATHAM CLAM CHOWDER

1 qt. clams
1 or 2 slices salt pork diced
3 or 4 potatoes diced
1 onion diced
3 tablespoonfuls butter
3 tablespoonfuls flour
3 cupfuls milk
Salt and pepper

Cover clams with 2 cupfuls cold water then strain through cheese cloth. Cut off hard part of the clams and chop with very sharp knife—a food chopper will save time but is not recommended. Try out diced pork and fry onion in fat. Add the strained clam juice-water. Simmer a few minutes. Parboil potatoes five minutes in just enough water to cover them. Add to the broth with the hard part of the clams and cook till the potatoes are done. Add soft part of clams and cook three or four minutes more. Scald milk and thicken with blended butter and flour. Combine all and season to taste. Serve very hot.

FISH CHOWDER DENNIS

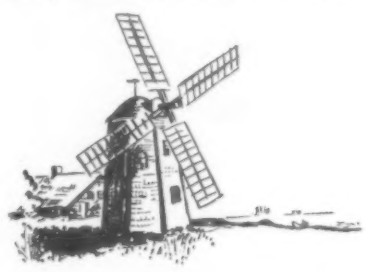
3 lbs. fresh cod or haddock
3 potatoes
2 oz. salt pork
1 onion
2 cupfuls milk
2 tablespoonfuls butter
2 tablespoonfuls flour
Salt and pepper
Boston crackers

Skin and bone the fish and cut into small pieces. Try out fat pork and fry onion in fat. Pare and slice potatoes. In soup kettle place layer of fish, season; layer of potatoes, onions, fat, and so on till all are used. Cover with 2½ cupfuls of cold water—add more if necessary—and simmer till potatoes are done. Scald milk and thicken with butter and flour blended. Combine and season. Add crackers or put in individual soup plates.

CREAM OF QUAHOG SOUP

15 or 20 clams
¼ cupful clam juice
2 cupfuls milk
1 tiny onion
Minced Parsley
1 tablespoonful butter
1 tablespoonful flour
½ cup cream
Pinch sugar
Salt and pepper

Chop clams fine with very sharp knife. Put in double boiler



with minced onion and clam juice. Cook a few minutes over direct heat. Add milk and sugar, salt and pepper and return to low heat in double boiler. Thicken with butter and flour blended and cook three or four minutes. Strain and add cream. When hot serve with small round of toast and minced parsley in each cup.

BUZZARDS BAY BAKED STUFFED COD OR BLUE FISH

(The codfish is called Cape Cod turkey.)

A fresh cod or bluefish
3 or 4 slices salt pork
2 cupfuls bread crumbs
3 tablespoonfuls melted butter
1 tiny minced onion
¾ to 1 teaspoonful poultry seasoning or sage to taste
Salt and pepper

Wash fish thoroughly then dry well. Rub inside and out with salt and pepper. Make a stuffing of the other ingredients and add enough water to hold together but not wet. Stuff fish and sew up. Heat pan and lay two slices of pork in it. Put in fish; dredge with flour, salt and pepper; place rest of pork across fish. Bake in moderate oven basting occasionally—fifteen minutes to each pound.

WELLFLEET CODFISH BALLS

1 cupful dried codfish
2 cupfuls mashed potatoes
1 egg
2 tablespoonfuls butter
Salt and pepper

Soak fish until softened—preferably over night. Mash potatoes well and whip until light and fluffy. Add butter. Bone fish and mince. Add to potatoes. Beat egg well and add. Season and whip well. Flour hands and make into small balls. Drop a few at a time into deep hot fat and brown quickly. Drain on brown paper and serve hot.

TRURO CLAM CAKES OR FRITTERS

2 cupfuls clams
2 cupfuls flour
2½ teaspoonfuls baking powder
2 eggs
Milk to mix thin batter for cakes or thick batter for fritters

Chop clams with sharp knife or put them through food chopper. Make batter with other ingredients—sifting flour and baking powder together and adding to eggs well beaten and milk. Stir in clams. If cakes, make batter thin and drop by spoonfuls on greased griddle and brown on both sides. If fritters, do not use so much milk and drop from spoon into hot fat and drain on brown paper.

SCALLOPS AND MUSHROOMS

3 cupfuls scallops
1 cupful mushrooms
1 small onion
3 tablespoonfuls butter

2 tablespoonfuls flour
1 cupful scallop liquor
1 cupful cream or rich milk
Salt and pepper

Parboil scallops. Drain and cut into small pieces. Fry sliced onion in butter. Add mushrooms cut up and sauté five minutes. Blend in the flour. Add liquor and cream gradually and stir till it thickens. Add scallops. Pour into buttered baking dish or into scallop shells. Cover with buttered bread crumbs

[*Please turn to page 286*]

Fruit fritters and cream pies

Fritters and cream pies may seem to you to have little in common unless they, in your household as well as in mine, are more often than not left-overs. Cream pies usually are deliberate left-overs, planned for when a two-crust pie is in the making; but fritters, frequently, appear at our dinner table when a part of the breakfast pancake or waffle batter has gone a-begging.

—*ELIZABETH SHAFFER*

Recipe printed on back of each photograph

● chocolate pie

Recipe printed on back of each photograph

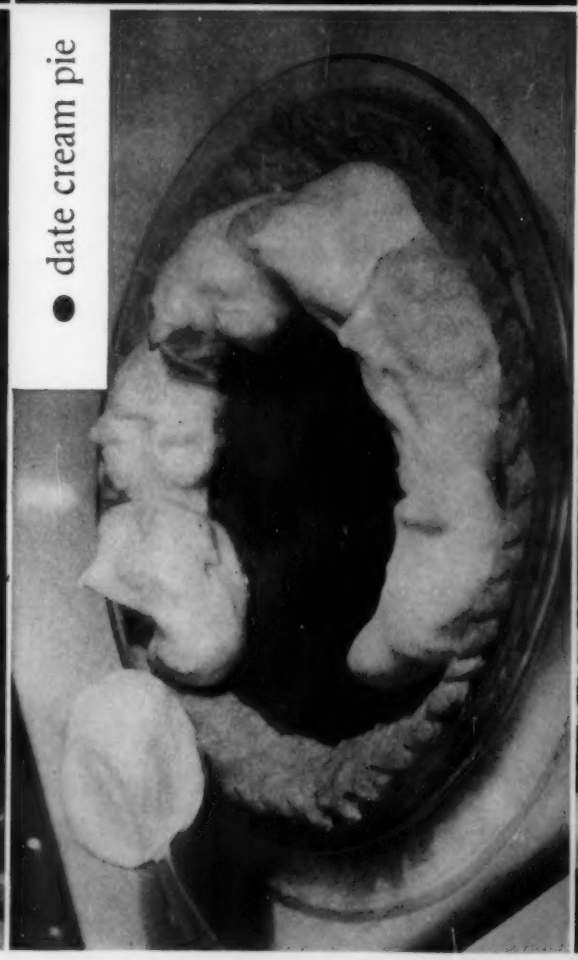
● tidbit fritters

Recipe printed on back of each photograph

● banana butterscotch pie

● fritter batter

● date cream pie



● apple and banana fritters

Fruit fritters and cream pies

Elizabeth Shaffer

Fritters and cream pies may seem to you to have little in common unless they, in your household as well as in mine, are more often than not left-overs. Cream pies usually are deliberate left-overs, planned for when a two-crust pie is in the making; but, fritters, frequently, appear at our dinner table when a part of the breakfast pancake or waffle batter has gone a-begging

Photograph printed on back of each recipe

● apple and banana fritters

3 medium-sized apples, chopped
Fritter batter
3 medium-sized bananas cut in small pieces

Orange sauce:
½ cupful orange juice
1 tablespoonful lemon juice
⅓ cupful sugar
2 eggs
Pinch of salt

Mix fruit into batter and drop by small spoonfuls into deep fat (365° F.). When nicely browned, drain on absorbent paper and serve, while still warm, with orange sauce.

Mix the fruit juices, salt, and sugar and combine with beaten egg yolks. Cook in a double boiler, with constant stirring, until thick. Fold in the stiffly beaten egg whites and cool before serving on the fritters.

Tested by THE AMERICAN HOME

● banana butterscotch pie

2 egg yolks
2 tablespoonfuls flour
½ cupful brown sugar
½ cupful white sugar
1 cupful milk
2 tablespoonfuls butter
3 tablespoonfuls water
3 good sized bananas, sieved or mashed
¼ teaspoonful salt
¼ teaspoonful vanilla
¼ teaspoonful orange extract
¼ teaspoonful lemon extract

Beat the egg yolks in a sauce pan and add brown and white sugar, flour, milk, water, butter, and salt. Cook until thickened, stirring constantly. Simmer at the boiling point for two or three minutes. Remove from fire and add flavoring extracts.

Cool, add sieved banana, and pour into baked pastry shell.

Cover with a meringue made as for that of date cream pie except that a few drops each of lemon extract, orange extract, and vanilla are used instead of lemon extract alone.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

● date cream pie

12 dates, finely chopped
1 cupful thin cream
1 tablespoonful flour
⅔ cupful sugar
2 egg yolks
Meringue:
2 egg whites
4 tablespoonfuls sugar
Few grains salt
⅛ teaspoonful lemon extract

For this cream pie filling, one of the few that take their cream literally, mix the flour and sugar together and combine with the dates and the cream. Cook over direct heat, simmering 3 to 5 minutes with constant stirring, then add beaten egg yolks and cook two minutes longer.

Pour into a previously baked shell and cover with the meringue, making and finishing it according to standard directions. This recipe makes a rather small pie—but it is a rich one.

Tested by THE AMERICAN HOME

● tidbit fritters

These are splendid to make when you have a small amount of batter left after making some other type of fritter or when the amount of left-over pancake or waffle batter is very small. Simply mix raisins, broken nutmeats, chopped dates, bits of candied fruit, or what have you, into the batter and fry in very small spoonfuls. These are excellent served as an accompaniment for fruit.

(See recipe for fritter batter)

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

● fritter batter

1 cupful flour
1 teaspoonful baking powder
1 egg
½ cupful milk
1½ teaspoonful lemon juice
3 tablespoonfuls powdered sugar
¼ teaspoonful salt

Sift dry ingredients together. add the beaten egg mixed with the milk and stir in the lemon juice last.

Tested by THE AMERICAN HOME

● chocolate pie

5½ tablespoonfuls cocoa
2 cupfuls milk
5 tablespoonfuls flour
2 eggs
¾ cupful sugar
1 tablespoonful butter
Pinch salt
1 teaspoonful vanilla
Meringue:
2 egg whites
4 tablespoonfuls sugar
Few grains salt
⅛ teaspoonful lemon extract

Tested by THE AMERICAN HOME

Perhaps because I make it with cocoa instead of being sufficiently literal about it to melt chocolate, this always seems an easy pie filling, in spite of the fact that its preparation is rather time consuming.

The milk is first scalded in a double boiler, then combined carefully with the cocoa, flour, salt, and sugar, which have been mixed together. The mixture must be stirred until it thickens to prevent lumping, then left to continue cooking for fifteen minutes, more or less unattended. Then the two eggs, beaten together, are added, and the cooking continued two minutes longer. Add butter and vanilla and beat the filling vigorously enough to blend them in well.

Cool and pour into a baked crust. Top with whipped cream or meringue.

Photograph printed on back of each recipe

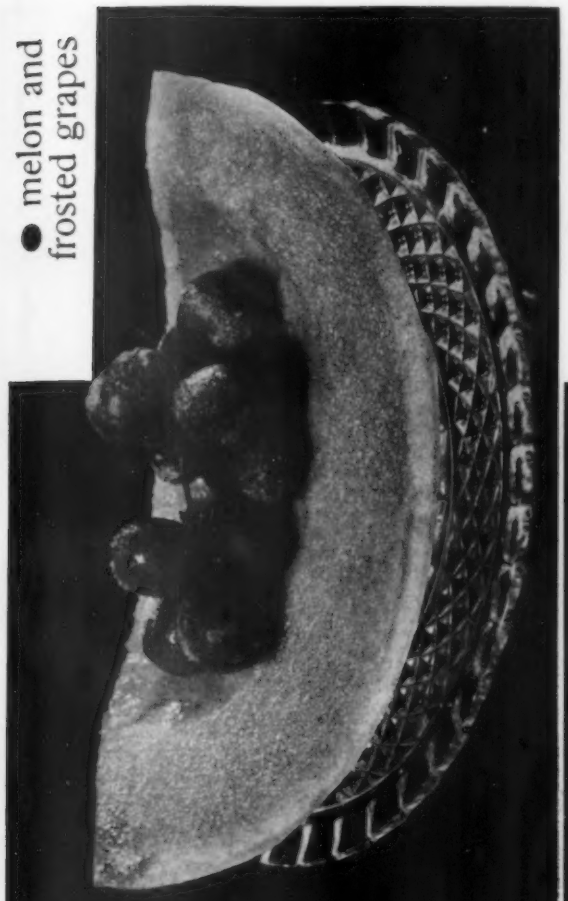
Happy Blendings

Something new in meal planning is difficult to achieve, but meals need never be boring if one has the courage to try new combinations—those "happy blendings" that sound so weird and prove to be so delectable to both sight and taste.

—KATHERINE YATES SANBORN

Recipe printed on back of each photograph

● melon and frosted grapes



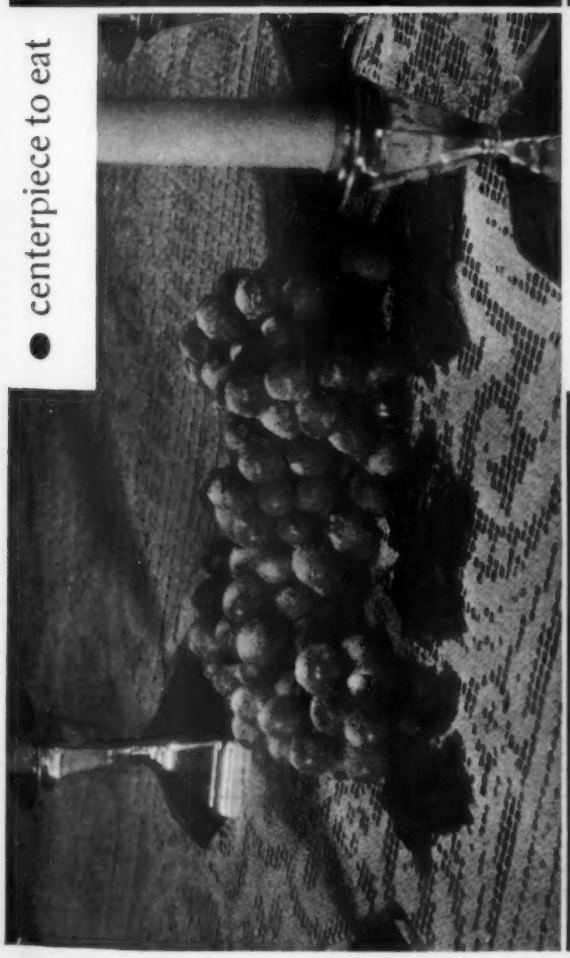
Recipe printed on back of each photograph

● artichoke's new dressing

Recipe printed on back of each photograph

● candied sweets with pecans

● centerpiece to eat



● quartered tomato salad

● first cousins

• Happy Blendings

Katherine Yates Sanborn

Something new in meal planning is difficult to achieve, but meals need never be boring if one has the courage to try new combinations—those "happy blendings" that sound so weird and prove to be so delectable to both sight and taste

Photograph printed on back of each recipe

• first cousins

Pork sausages
Sliced cold boiled ham

Tested by THE AMERICAN HOME.

A "DIFFERENT" meat course is hard to find, for it is not often that we mix our meats. But try combining two first cousins of the meat family—pork and ham—and you will have something that is as toothsome as it is new. For each serving take two pork sausages, place side by side, and wrap with a slice of cold boiled ham. The ham must be cut rather thick and all fat removed from the edges. Fasten with a tiny wooden skewer or a wooden toothpick. These "first cousins" may be baked slowly in the oven, which makes them easy to prepare in quantities, or if you are serving only two or three persons the sausages may be cooked slowly in an iron skillet on top of the stove. Served on a silver platter, they are attractive enough to grace even a rather formal dinner, and your guests are sure to want more.

• candied sweets with pecans

Sweet potatoes
Maple syrup
Pecans
Butter

A HAPPY alliance between sweet potatoes, maple syrup, and pecans will add further interest to your meal. First, boil your sweet potatoes. Cool and peel. Slice in half lengthwise and arrange flat side down in a baking pan. Put three or four pecan halves on each sweet potato. Bring to a boil one and one half cupfuls of maple syrup and while still hot pour over the potatoes.

Place a small dot of butter on each potato and bake for half an hour in a moderate oven. At intervals during the cooking baste the potatoes with syrup.

Tested by THE AMERICAN HOME.

• quartered tomato salad

Tomatoes
Garlic
Water-cress
6 tablespoonfuls olive oil
2 tablespoonfuls vinegar
½ teaspoonful paprika
1 teaspoonful salt
Lemons

Tested by THE AMERICAN HOME

A COLORFUL salad for a more informal meal is made in the following manner. Rub the inside of a peasant bowl with a garlic, and fill the bowl with water-cress that has been carefully washed and dried. Make a French dressing by mixing olive oil, vinegar, paprika, and salt, and shake well in a bottle.

Have small tomatoes peeled and quartered and well chilled. Pour the French dressing slowly over the water-cress, turning and mixing until the water-cress is well coated with dressing. On top of the water-cress arrange the quartered tomatoes alternately with quartered lemons and serve. The lemons are to be squeezed on the tomato quarters, and there should be one lemon quarter and two tomato quarters to each individual served. The garlic flavor will be very subtle.

• artichoke's new dressing

(for 10 servings)
½ pint cream
1 tablespoonful mayonnaise
1 teaspoonful lemon juice
1 teaspoonful tomato catsup
⅛ teaspoonful salt
2 medium size cans artichoke hearts
1 small stalk celery
1 head lettuce

SALADS, particularly, seem to lend themselves to artful and mysterious combinations. A delectable salad can be made of canned artichoke hearts, mixed with a little finely sliced celery. Serve on lettuce, after mixing the salad with the following dressing, which is so subtle to the taste that it defies analysis:

Whip half a pint of cream until stiff. Then fold in the mayonnaise, lemon juice, tomato catsup, and salt. In serving men only, add an extra tablespoonful of mayonnaise to the mixture.

Be sure not to open the cans or mix the dressing until shortly before serving.

Tested by THE AMERICAN HOME.

• centerpiece to eat

A PARTICULARLY beautiful centerpiece can be made by choosing large, perfect bunches of green grapes and frosting them (see recipe for melon and frosted grapes). Grape leaves are then laid directly upon the tablecloth (preferably of Italian filet) and tall tapers of deep lavender are placed in low silver candlesticks. Be lavish with the sugar when you frost the grapes, and when the candles are lighted, the delicate, frosted beauty of this centerpiece will make even the most hardened diner-out give a gasp of surprised delight.

This particular centerpiece has also the advantage of economy, for the grapes may be served next morning for breakfast. They are delicious as they are, or they may be held for a minute under cold running water and returned to their natural state.

Tested by THE AMERICAN HOME

• melon and frosted grapes

Grapes
Honeydew melon
Granulated sugar
Egg white

FROSTED green grapes on a half-moon of honeydew melon will start a formal dinner delightfully. Choose firm, perfect grapes, and cut off five or six (with the stem) for each individual serving.

The method of frosting the grapes is simple. With a small triangular piece of brown paper (about two and one half inches long), which has been fringed on the edges, paint the grapes with unbeaten egg-white. Then sprinkle the grapes unevenly with granulated sugar and allow to dry.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

"I can't afford *to have my cakes Fail!*

Some Women may be able to waste 35¢ worth of Cake Ingredients—*but not I!*"

(An intimate chat with Mrs. David Tait Robertson, of West Moorestown, N. J.)

● Mrs. Robertson's fine homemade cakes are in great demand for church cake sales and bazaars. "I'm mighty proud of my cakes," says Mrs. Robertson, "but I've always given Royal credit for their lovely texture and flavor."

● "I can't understand why some women use cheap, doubtful baking powders—when reliable Royal *costs only 1¢* for a big cake."

● "Skimp as I must on other things, I do believe in giving my children the best, wholesome foods, baked with pure, dependable Royal Baking Powder."

WITH her Scotch name, you would expect Mrs. Robertson to know the meaning of thrift.

Feeding a family of seven on a food budget of $10 a week has taught her many a lesson in economy.

"But there's one thing I don't skimp on," Mrs. Robertson says, "and that's baking powder.

"I can't understand why some women use cheap, unreliable baking powders when Royal costs so little per cake."

Mrs. Robertson is perfectly correct! After all, you need only two or three teaspoons of baking powder to make a cake.

Such a small quantity—yet what a difference it can make! For a baking powder failure means poor-quality cake . . . perhaps the waste of your other ingredients.

When every penny counts, you certainly can't afford to throw out expensive butter, fresh eggs and milk, fine sugar, flour and flavorings.

Why take this chance, when the best baking powder costs so little?

Only 1¢ worth of Royal makes a good big cake. Not much, is it, to insure perfect results—every time?

You probably don't have to be told that Royal is famous for the fine-flavored cakes it makes . . . cakes of melting tenderness and fluffy lightness. And Royal cakes *stay fresh*—their even texture holds in moisture and flavor for days!

Next time you need baking powder, remember how little Royal costs. In fact, the price is now lower than it has been for 17 years!

FREE COOK BOOK—Mail coupon today for the new Royal Cook Book to use when you bake at home. Over 300 recipes, and valuable hints for baking.

ROYAL BAKING POWDER,
Product of Standard Brands Incorporated, Dept. 113, 691 Washington St., New York, N. Y.
Please send me a free copy of the new Royal Cook Book.

Name_____

Address_____

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In Canada: Standard Brands Limited, Fraser Ave., Toronto 2, Ont.

Copyright, 1934, by Standard Brands Incorporated

ROYAL NOW SELLS AT THE LOWEST PRICE IN 17 YEARS

Loghaven, a slab cabin

[*Continued from page 275*]

wood laundry stove a supply of water can be heated whenever needed. Our stove is protected by a shack all of its own. The water pipes really lead a double life as they serve both the shower and the kitchen sink, which was purchased at a second-hand store carrying plumbing supplies.

Since Loghaven just had to be a log cabin, we ordered a truckload of slabs from a small "one-horse" saw-mill which we discovered 'way back on a country road. These slabs were sawed straight, top and bottom, and varied in length from ten to twenty feet, and in width from six to ten inches. Of course, the bark was left on to preserve the rustic effect. Heavy tar paper under the slabs provided further insulation. Several unemployed friends helped us spike the slabs on, and soon our cabin was complete. The open space caused by the slope on the north side of the place was also enclosed in log siding for storage of wood.

When Loghaven was finished, many possibilities became evident in the surrounding grounds. A box of wood ferns thrived along the front of the porch. Near a path of stepping stones a rock garden of wild flowers was begun. At the base of the hill, a small spring was dug out and converted into a pool. The hillside, itself is banked with ferns from the woods, and a tiny rock grotto is being planned there. Along the chimney-side of the cabin, a row of brilliant Hollyhocks stand guard, and clumps of Iris bloom here and there near the path. Under the shade of an enormous old twisted beech, there are rustic benches where one may lounge away the summer evenings while katydids gossip and nesting birds chirp now and then. Later, as the mist creeps up the hill, perhaps even a tiny blaze in the fireplace would be welcomed.

APPROXIMATE REMODELING COSTS OF LOGHAVEN

Services of carpenter, mason, electrician ...	$130.00
Supplies:	
Lumber, nails, roofing	190.80
Hardware	6.00
Log slabs	15.00
Cement (fireplace and shower)	6.70
Paints	7.50
Stove, boiler, piping .	14.00
Wiring supplies	15.00
Approximate total	$385.00

Dollar ideas for gardeners

SHAKE ON THE EARTH

In applying a light earth covering to the seeds in my hotbed, I use an ordinary strainer, not too fine. Earth shaken through this gives just the right sort of covering and is very evenly distributed to the correct depth. In this way, stones and other undesirable materials are easily eliminated.—MRS. EVA M. COUMANS, Bay City, Michigan.

ROCK GARDENERS—NOTE!

When you make your rock garden, form your rocks so that you will have a separate pocket for each plant. It is easier to take care of your flowers and you can better suit the demands of your flowers in a definite area.—RICHARD WARD, Houlton, Me.

BEATING NATURE TO IT!

To have Daffodils in bloom earlier than their usual time of blooming I lift them with a broad spade as soon as the first bit of green peeks from its earth covering in the early spring time, placing them in pots to fit the clumps, without disturbing their roots.

I then set the pots in a cool corner of the basement until the tops are about an inch high. After which I transfer them to a sunny window where the temperature is not too high (Daffodils will not do well in a hot dry atmosphere). Soon the fat buds will be showing. Do not let the earth dry out but avoid overwatering—MRS. EFFIE ANDERSON, Kansas City, Missouri.

WATERING SEEDS

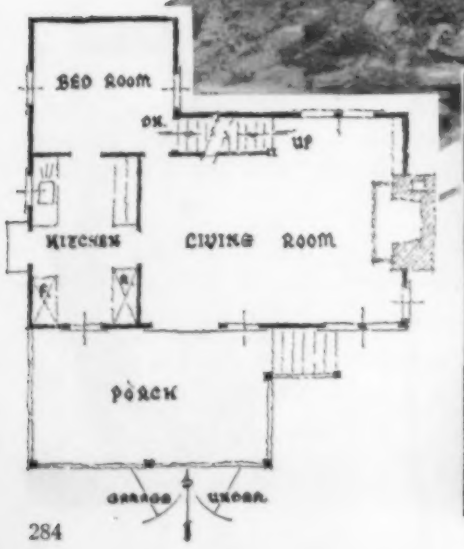
To water seeds and seedlings, purchase small sprinkler in cork at ten-cent stores, such as is used in a bottle to sprinkle clothes before ironing. It will make fine spray and sprinkle more evenly than through cloth.—MRS. HORACE STRAYER, Middletown, Pa.

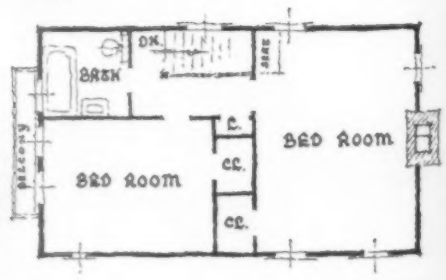
HORSE-RADISH

To start a nice bed of Horse-radish this spring, cut off the green top that comes above the ground and about one inch that grows under the earth, divide this into four sections and replant. These will form nice straight roots that will go down deep into the earth, and will not form those heavy, woody roots that you often dig up and find so hard to grate. MRS. A. J. BOULARD, East Jordan, Mich.

SUMMER CAMP AND LOG CABIN PLANS

This booklet shows 10 log cabins and floor plans; 8 log-cabin interiors; 3 week-end camps with plans; 6 pages log cabin construction, and more than 20 working drawings. 20c postpaid. Send remittance to THE AMERICAN HOME, Garden City, N. Y.





A log cabin in the Swiss Chalet style which perches comfortably on its hilltop position. What a contrast this presents to the old idea that camps required only ugly cast-off furniture. Appropriately simple, but comfortable furnishings make this a real summer home in every sense. Courtesy Lake Mohawk Country Club

"My, but it's tiny . . . it looks like a toy."

"Far from it . . . look at the way it's made . . . and wait till you see the movies!"

Ciné-Kodak *Eight*

Makes movies for 10¢ a "shot"*

"It's such fun making movies—but aren't they expensive?"

"Not with the Eight—that shot of Tommy cost less than a dime."

Don't miss another day of home movie thrills. Now you can own a movie camera . . . record the action of life.

Ciné-Kodak Eight is a full-fledged movie camera—yet it costs but $34.50. Its operation is simplicity itself . . . and, best of all, its upkeep is so inexpensive.

See the Ciné-Kodak Eight at your dealer's . . . see the movies it makes—then join the ranks of Ciné-Kodak Eight fans. Eastman Kodak Company, Rochester, N. Y.

* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average news reel—on a roll of film costing $2.25, finished, ready to show.

If it isn't an Eastman, it isn't a Kodak

"I've never been so thrilled. Imagine seeing *myself* in movies."

"They certainly are swell of you . . . the Eight doesn't miss a trick."

and bits of butter. Bake in moderate oven till brown.

A dash of sherry—three or four tablespoonfuls — replacing an equal amount of scallop liquor makes this dish especially delicious.

Chicken Smothered in Oysters

A broiler or "frying size" chicken. Split down back and remove breast bone. Lay out flat skin side up in a roasting pan. Dredge with melted butter, salt, and pepper. Cover closely and cook in hot oven till tender. Then pour over it 1 cupful cream and 2 cupfuls small oysters which have been drained and cleaned. Cover again and cook in moderate oven till oysters have frilly edges—ten to fifteen minutes. Serve sizzling hot with minced parsley or paprika sprinkled over the top.

Combination Chops "Portugee"

Brown pork chops quickly. On each chop place 1 slice onion, 1 slice tomato, and a little minced green pepper. Season with salt and pepper. Scatter over all 1 to 2 tablespoonfuls of uncooked rice. Add water to cover. Bake in oven closely covered till rice is done. Remove cover and brown under broiler if desired.

Roasted Green Corn

Do not husk but place in slow oven and roast half hour. Husk and serve hot with butter, salt, and pepper. This has the same flavor of corn roasted at clambakes.

Americana in the kitchen

[*Continued from page 278*]

Portuguese Cod and Tomato Scalloped

1 lb. salt codfish
2 medium potatoes
1 cupful tomatoes
1 medium size onion
3 or 4 slices (¼ lb.) salt pork
1 clove garlic
2 tablespoonfuls olive oil
Salt and pepper

Soak the codfish in cold water 8 or 10 hours. Drain and add fresh water to cover. Heat over low fire but do not let boil, then put on back of stove and let stand

two hours. Drain and cut in small pieces. Mince onion and garlic and fry in olive oil. Add fish and simmer several minutes. Slice potatoes thin. Mince salt pork. In baking dish alternate layers of fish, potatoes, pork, and tomatoes, season with salt and pepper. Pour over all ½ to ¾ cupful hot water. Cover closely and bake in moderate oven about 1 hour.

Huckleberry Slump

Wash and prepare a quart or more of berries. Add sugar to sweeten. Heat until softened. Into this hot sauce drop dumplings made of baking powder biscuit dough. Cook until the dumplings are done. They will puff up in the sauce. Serve with more sauce poured over the dumplings and cream or whipped cream.

Baked Indian Pudding

⅓ cupful Indian corn meal
1 tablespoonful butter
5 cupfuls scalded milk
½ cupful molasses
½ teaspoonful ginger
1 teaspoonful salt

Pour scalded milk slowly over the corn meal. Cook in double boiler 20 minutes. Add remaining ingredients. Pour into buttered baking dish. Set in pan of hot water and bake in slow oven two hours. Serve with plain, whipped or ice cream—and good hot or cold.

Provincetown Mock Cherry Pie

1 cupful cranberries
½ cupful seeded raisins

1 cupful sugar
1 tablespoonful flour
1 teaspoonful vanilla
½ cupful boiling water

Cut cranberries in half and remove seeds. Mix with remaining dry ingredients and add water and vanilla. Bake between two crusts in a moderate oven till brown.

Cranberry Pie

1¼ cupfuls cranberries
3 cupfuls water
1 cupful sugar
2 tablespoonfuls flour or sifted bread crumbs
Pinch salt
1 tablespoonful butter

Heat cranberries and water about five minutes. Add sugar and stir till dissolved. Pour into a deep pie pan lined with pastry. Sprinkle with flour or crumbs, salt, and dot with the butter. Cover with latticed strips of pastry and bake in moderate oven till brown.

she said .

"How lovely your bathtub looks... why, the surface shines like satin"

•

and I said . .

"It's the Bon Ami that does it...and it's so nice to use, so soft and easy on the hands"

NATURALLY, you expect a cleanser to clean your bathtub. But women never stop marveling at the beautiful, *gleaming polish* Bon Ami always leaves. It's much more than just a cleaning . . . it's a surface transformation.

Bon Ami is so pleasant to work with, too —so soft, fine and white—so odorless. And Bon Ami is very kind to your hands. It never reddens or roughens them or leaves your finger-nails brittle or dry.

No wonder thousands of housewives will use no other cleanser but Bon Ami. It's suitable for all household cleaning . . . sinks, kitchenware, tiling, glass, etc. Try it yourself—and see how fine it really is!

Bon Ami

8 A.M. Little bright eyes starts the day with a few war-whoops and a call for cereal. Breakfast is now officially started.

9 A.M. Father arises. The Chase Electric server loses some of its supply of scrambled eggs and sausages. Breakfast marches on!

10 A.M. Sister has a date with a horse and comes galloping down the stairs. She raids the server for codfish cakes. Breakfast marches on!

11 A.M. This young man met the milkman on his way in. But being nineteen he demands breakfast. He'll find four different foods in the Chase Server ... still piping hot!

Breakfast Buffet

OR COOKS MADE HAPPY ON SUNDAY MORNINGS

CHASE ELECTRIC BUFFET SERVER operates on A. C. or D. C. current. Non-tarnishing chromium with porcelain casseroles. Use it for buffet serving at breakfast, luncheon, supper. Designed by Lurelle Guild. $40.

Have a Breakfast Buffet next Sunday morning! Then you can get up any old time and find a hot meal waiting for you. All cook need do is to prepare things, place them in the Chase Electric Buffet Server...and she's free for the rest of the morning to go about the serious business of preparing dinner. Late risers can easily serve themselves without disrupting the household. Breakfast stays piping hot until noon, if necessary, without the least danger of overcooking.

But don't think the Chase Buffet Server is only for breakfast. You can use it for Sunday lunch or supper, too. It is ideal for spaghetti, creamed chicken, lobster Newburg and many other dishes described by Emily Post in her new book, "How to Give Buffet Suppers."*

On your next shopping expedition, make it a point to see the Chase articles of non-tarnishing chromium that never need polishing. They're on sale at good department, gift and jewelry stores.

**If you would like a copy of Emily Post's book, "How to Give Buffet Suppers," send 10c in stamps.*

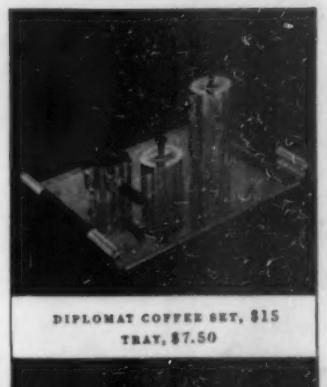
CHASE

CHASE BRASS & COPPER CO.

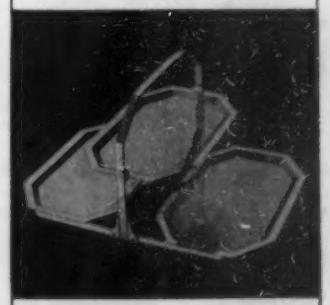
INCORPORATED

WATERBURY, CONN.

Prices slightly higher west of the Mississippi



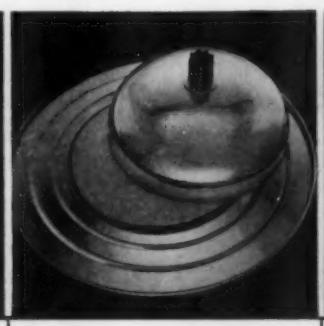
DIPLOMAT COFFEE SET, $15
TRAY, $7.50



TRIPLE TRAY, $5.00

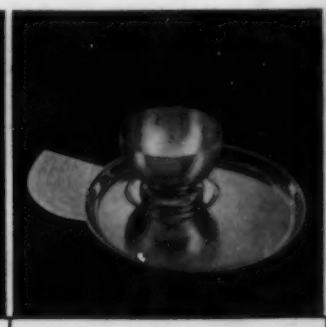
ROLLAROUND CIGARETTE BOX, $2.00

LOTUS SAUCE BOWL, $4.00



CHEESE SERVER, $7.50

JAM SET, $2.50



CANAPE PLATE, 75c
COCKTAIL CUP, 50c

COLD MEAT PLATTER, $4.00

House in Hempstead, L. I. Architects, Godwin, Thompson & Patterson, New York. Painted with Cabot's DOUBLE-WHITE *and trimmed with Green Gloss Collopakes.*

"Collopakes" Keep This Prize House Young

In 1931, when this house won the House Beautiful 3rd prize, the brick walls were painted with one coat of Cabot's DOUBLE-WHITE and the iron work and trim with Cabot's Green Gloss Collopakes. When this picture was taken in 1933, all the painted surfaces were still fresh and bright.

Made by the patented Cabot Collopaking Process, these scientific new colors have covering and lasting qualities which impress every one who uses them. They will make your house look and stay like new. DOUBLE-WHITE is a brilliant non-gloss white with tremendous hiding power. Gloss Collopakes keep their bright color and gloss even under severe weather conditions.

Send the coupon below for full information.

Cabot's Collopakes

FOR EVERY PAINT USE

Made by the Makers of CABOT'S CREOSOTE SHINGLE and WOOD STAINS

Samuel Cabot Inc.
Manufacturing Chemists

NRA — WE DO OUR PART

141 MILK STREET
Boston, Massachusetts

Gentlemen: Please send me your Color Card and full information on Cabot's Collopakes.

Name .....

Address AH-4-34

Six little houses

[*Shown on pages 261 to 266*]

Cost estimates and construction details if built for permanent use

House No. Ia

An adaptation of California's famous Monterey houses. Frame construction—boards and battens. Painted light cream or Colonial yellow. Bay window with galvanized iron hood painted same as boards. Brick base painted same as boards. Shingle roof, dark brown. Tile ridge. 12″ x 12″ dark red terra cotta tile porch, wood rail around.

Large closets. Rooms cross-ventilated. Compact plan of extremely economical design. Large nook may have built-in work eliminated, to be furnished as a dining alcove. Popular plan arrangement whereby kitchen overlooks front porch and door. Living room—beamed ceiling, knotty pine walls. Bedrooms and nook papered.

COST ESTIMATE:
8,675 cubic feet—$3,900.

Shade under 45c a cubic foot, allowing 10% contractor's profit. No basement or heating figured. No garage figured. No architect's fee. No air conditioning.

House No. IIa

A design which gives a feeling of hominess and comfort. Frame construction, vertical boards, redwood, with moulded joint. Painted light cream, or white. Shingle roof, dark brown. Porch and terrace, stone. Bedroom closet in living room to provide for an additional guest.

Feature of plan: opening of passage into garden. Dining may be had on front porch, if desired. Garage may be detached if house is desired on a narrower lot. Bedrooms papered. Entry and breakfast room pine painted. Large living room windows. Living room truss ceiling, knotty pine walls.

COST ESTIMATE:
14,153 cubic feet—$6,650.

Shade under 45c a cubic foot, allowing 10% contractor's profit. No basement or heating figured. No architect's fee. No air conditioning.

House No. IIIa

A charming Colonial cottage with its horizontal board painted white, its shingle roof graduated from dark green at the eaves to light green at the ridge. Wood shutters, blue green. Woodwork and wood trellises around porch painted white. The house is kept low, by the graceful sweep of the roof, down over the commodious

WON'T SMOKE *will heat!*

The BENNETT Fireplace Unit *assures* smokeless operation and 3 to 6 times more heat. The *only* fireplace that *draws* fresh air, from outdoors, *heats* it, and *distributes* it healthfully throughout the house. Ends annoying drafts, cold floors, chilly corners—common to all other fireplaces. Saves running the furnace in moderate weather . . . spring and fall. Fuel savings alone pay for it. Adaptable to any architectural style. Special models for installation in existing fireplaces. 3-point guarantee of satisfaction. Owners, without exception, enthusiastic. Ask your building supply dealer. Avoid buying an expensive disappointment! Before you commit yourself on a fireplace, SEND for brochure that explains fireplace operation and Bennett Units. Bennett Fireplace Corporation, Dept. B14, Norwich, N.Y.

FIREPLACE SPECIALISTS

BENNETT FIREPLACE
TRADE MARK
HEATED FRESH AIR CIRCULATION

They Cut 20% off their Fuel Bill!

The Smiths saved 20% on their fuel bill last winter—yet they were far more comfortable. BALSAM WOOL attic insulation did it by stopping costly *heat loss.*

BALSAM WOOL tucks into your attic floor or roof. It's easy to apply—in the average house, the work can be done in a few hours. BALSAM WOOL is fire-resistant, waterproof and verminproof—and it will not settle. It insures *permanent* protection from extremes of heat and cold . . . annual savings. The cost is amazingly low; satisfaction is guaranteed.

Now is the time to investigate BALSAM WOOL. Mail the coupon.

WOOD CONVERSION CO., Room 114
First National Bank Bldg., St. Paul, Minn.
I want to know why Balsam Wool insulation pays. Please send me the complete facts.
Name_____
Address_____
City_____ State_____

BALSAM WOOL

porch, which is floored with stone. A delightful and useful little open porch opens off the living room. The rooms are large and well ventilated, especially the living and dining rooms where one may look either to the forecourt or to the garden. A useful feature is the hall opening into the inside garden which is well separated from the service yard. Rooms to be papered.

COST ESTIMATE:
14,306 cubic feet—$6,400.

Just under 45c a cubic foot, allowing 10% contractor's profit. No basement or heating figured. No architect's fee. No air conditioning. No garage.

House No. IVa

Construction of frame, stucco, and clapboards. The boarding may be carried entirely around the house, if desired. Stucco white, boarding Colonial yellow. Shutters apple green. Green shingle roof. Porch, stone. Entry, fireplace side of living room and china cupboard side of dining room figured in knotty pine. Remainder of these rooms and bedrooms papered. Garage may be detached without detriment to design.

COST ESTIMATE:
13,814 cubic feet—$6,500.

This makes house cost a little under 45c a cubic foot, allowing 10% contractor's profit. No heating system figured. No architect's fee. No air conditioning.

House No. Va

A very unusual adaptation of Colonial and Monterey design that stays very low to the ground. To be built of frame and stucco, with vertical boards and battens on the garage wing. Stucco light buff, boards and woodwork Colonial yellow. Shutters, blue-green. Shingle roof, dark brown. Front porch of brick, wrought iron rail painted green.

Special consideration: convenience of attached garage. Cross ventilation in bedrooms and living rooms. Colorful tile flower bed at front of French windows. Rooms to be papered. Garage may be detached, with service porch to slip to the front of the projecting kitchen, if desired.

COST ESTIMATE:
12,754 cubic feet—$5,730

Shade under 45c a cubic foot, allowing 10% contractor's profit. No basement or heating figured. No architect's fee. No air conditioning.

House No. VIa

A small house of charming and unusual design. Frame and stucco construction, light cream or buff. Shingle roof, dark brown or apple green with dark brown preferable.

My daughter

ASHAMED OF HER HOME!

What a shock! Yet frankly how could she be proud? School taught her modern standards. Play hours at other girls' homes showed her how clean and inviting bathrooms could really be.

New and better standards of living are here to stay. Outstanding among them is the Church Sani-Seat in white and charming colors, with Hampers, Bath Stools and Towel Stands to match.

WHAT $7.90 WILL DO

Costs are now so low that for $7.90 you may completely re-equip your bathroom with Church Sani-White Seat and Bath Stool as illustrated. For a few dollars more you get Bench Hamper and Towel Rack—an exquisite four-piece ensemble, matching perfectly in color and design, that will give your bathroom new charm.

Send today for the 28-page full color booklet *"Modern Bathrooms for Old"* by a famous decorator. It shows how to arrange colors—how to do over old bathrooms—or how to plan new ones. Just mail coupon today.

CHURCH *Sani-White* SEATS
FOR SALE BY ALL PLUMBING STORES

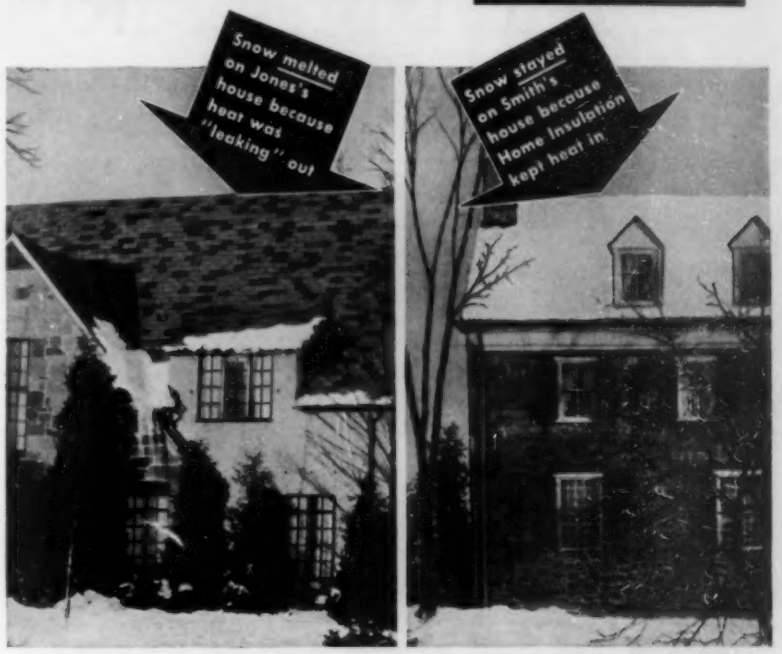
C. F. CHURCH MFG. CO., Dept. A-1
Holyoke, Mass.

Send me free copy of *"Modern Bathrooms for Old"*.

Name .....

Address .....

WHICH HOUSE WILL BE HOTTER THIS AUGUST?


Snow melted on Jones's house because heat was "leaking" out
Snow stayed on Smith's house because Home Insulation kept heat in

JANUARY pictures prove that the house hardest to keep warm in winter will be hottest in summer!

DO YOU KNOW how houses are built? With *hollow walls!* . . . and with only a thin layer of boards and plaster separating the attic from the upstairs bedrooms!

Naturally heat leaks out in winter, melting the snow on your roof. Naturally the same rooms that are chilly, hard to heat in January are hot and uncomfortable in August!

Rock Wool Home Insulation, the astonishing new Johns-Manville discovery, spun from molten rock (fireproof, rot-proof, permanent) is "blown" through a hose right into the empty spaces of your attic floor or roof and into all outside walls . . . forming a 4" barrier all around your house—preventing summer heat (or winter cold) from pouring in as effectively as a stone wall 11 ft. thick.

Johns-Manville Home Insulation makes rooms up to 15° cooler in summer, cuts fuel bills 25% to 40% in winter. Over 30,000 home owners are enjoying its amazing benefits. "It cut our fuel bills 40%," writes Gordon Smith, of Ashburton, Md. "The temperature of our second floor was reduced from 10° to 15° last summer," writes S. W. Greenland, St. Louis. These statements are typical of thousands.

Diagrams show how Rock Wool keeps rooms cooler in summer, warmer in winter.

This work can be done (usually) in only two or three days, without muss or bother . . . and can be paid for out of income.

Don't delay another day getting the complete facts about Johns-Manville Rock Wool Home Insulation!

Blown thru a hose, Rock Wool seals the attic floor and walls against summer heat and winter cold.

SEND FOR THIS FREE BOOKLET

The Story of Home Insulation. One of the most amazingly interesting booklets ever written about the home. Absolutely free. No obligations. Fill in and mail coupon today.

JM PRODUCTS

Johns-Manville
HOME INSULATION

Dept. AH-4, Johns-Manville, 22 E. 40th St., New York. Send me free Home Insulation booklet and tell me about your plan to lend me the money to have *my* house insulated.

Name_____

Street_____

City State

Fostoria "AMERICAN"

revives a splendid tradition in lovely glassware

In its "American" pieces, Fostoria brings back glassware sparkling with the stately charm of Colonial days. This fine, dignified design has met with an enthusiastic reception worthy of its quality. For Fostoria "American"...absolutely authentic in design...fits perfectly into today's immensely popular Colonial interiors...adds an interesting note of contrast when combined with "modern" decorations.

Your dealer will be glad to show you the pieces illustrated, as well as a complete selection of table pieces, all equally attractive.

Write for our booklet on Correct Wine and Table Service. Fostoria Glass Company, Moundsville, W. Va.

Fostoria

THE GLASS OF FASHION

Shutters, apple or blue-green. As is wood lattice over entrance. Copper hood over entrance. Front entrance, dark red 12" x 12" terra cotta tile. Tea terrace, stone, with grass growing between. While the plan is very compact, the rooms are all large and cross-ventilated. The fireplace is delightful, deep set, with its stone hearth. The large French windows in the front and the bay windows on the garden elevation a desirable feature. Plenty of closet space is given. Rooms are figured as being papered.

The garden is an extremely successful feature of the house, with its privacy, its separation from the service yard and the rose garden in which a rustic garden seat is built.

COST ESTIMATE:
11,857 cubic feet—$5,300.

This makes house cost a shade under 45c a cubic foot, allowing 10% contractor's profit. No basement or heating figured. No architect's fee. No air conditioning. No garage figured.

This completes a series of 12 unusual houses designed especially for THE AMERICAN HOME by Howard I. Shaw, Jr. Mr. Shaw has based all estimates on San Diego, California, prices.

For April showers

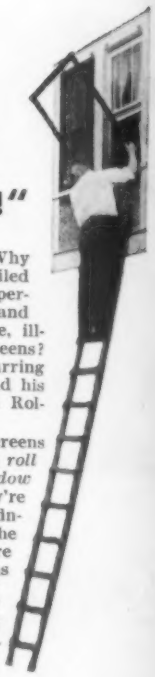
[*Continued from page 267*]

modern copies of the old-timers show all the careful detail employed by local blacksmiths, those highly skilled craftsmen, of the eighteenth century. Early day scrapers took various shapes and forms, with quirks and turns, flowers and scrolls; many are in the shape of the lyre as the two photographed.

Unless you choose one of the brush scrapers, a door mat is a necessity to keep out muddy tracks. Your mat may be ultra modern or Colonial in spirit. It may be of hard rubber, semi-perforated, such as the model at the left (page 267), which comes in several colors blended with white. These keep neat as wax, as they can be scrubbed like linoleum. Next in line is a coco brush mat done in hooked rug design. Or choose if you like a plain coco mat with a wide woolen border in color contrast, to be used in the hall and not outside. Third from the left is a mat on a steel frame, leather covered, one of the smartest you will see in many a long day. An added virtue is that this mat rolls up tight for convenient storage. A mat similar in construction with a rubber covering is the end one on the far right.

You may like that big check-

"WOMAN, SPARE THAT MAN!"



HE's a good husband. Why let his disposition be spoiled twice a year by the exasperating job of putting up and taking down cumbersome, ill-fitting, old-fashioned screens? Why not sweep this recurring nuisance out of your and his life—forever? . . . with Rolscreens of Pella.

Once installed, Rolscreens are there to stay. *They roll up and down—like a window shade.* A pull and they're on duty. A touch of the fingers and they're out of the way and sight. No more ugly, wide-framed screens to mar the beauty of your windows; shut off ten to twenty per cent of the light; or soil breeze-blown draperies! Rolscreens clean themselves each time they're rolled.

Any type or size window—casement or double-hung—can be easily Rolscreened—inside or outside; full length or half. Not even ordinary rolling screens can compare with Rolscreens. Fifteen patented features. Made with special, strong, electro-plated, clear-vision "AluminA" wire-cloth that will far outlive Rolscreens' TEN-YEAR GUARANTEE. Coupon brings complete information.

ROLSCREENS
• OF PELLA •

ROLSCREEN COMPANY, 644 Main St., Pella, Ia.
Send illustrated booklet describing beauty, convenience and utility of Rolscreens.

*Name*_____

*P. O. Address*_____

These Vastly Improved
15¢ WINDOW SHADES

"I'm so delighted that I am replacing *all* my old window shades with bright, fresh new ones at small cost. These new, improved Clopays are a treat. Heavier and stronger. Wooden slat included with each. And now it's necessary to trim only one side to fit narrower windows. Clopays at 15c come in lovely plain colors and chintz patterns—wear wonderfully—and so easy to put up—attach to old rollers without tacks or tools." Send 3c stamp for Color Samples.

CLOPAY CORP., 1280 York St., Cincinnati, O.

At All 5c and 10c Stores and Most Neighborhood Stores

CLOPAY WINDOW SHADES

Look as Young as You Please
Restore Youth to Your Face

A Free booklet tells the secret. It tells why Kathryn Murray's Five-Minute Facial exercises are the modern natural way to regain the charm of youth. Simple exercises stimulate circulation and bring natural bloom to your cheeks. Crow's feet, wrinkles, double chin soon disappear. You can look 5 to 10 years younger. Results assured. Successfully used by 36,000 women. Get free book for details. Address: Kathryn Murray, Inc., Suite 452, 5 S. Wabash, Chicago.

You walk as if on *Wings* over a rug cushioned with OZITE !

You won't *believe* what glorious softness Ozite brings to rugs! "Like walking on air!" you'll say—and you'll wish you had ordered Ozite Rug Cushions long ago for every rug in your home.

Ozite is so *enjoyable* you will want it the minute you try it—so *economical* you are wasting money if you wait. Ozite, besides bringing a marvelous softness to your rugs, DOUBLES THEIR LIFE. Thus its own low cost is soon repaid. You take no risk—Ozite is guaranteed to satisfy!

But be sure you get GENUINE Ozite. Rug pads that *seem* cheaper often lose their softness and do more harm than good. Ozite is forever soft . . . permanently MOTH-PROOFED . . . "OZONIZED" to render it sterile and odorless . . . made with exclusive ADHESIVE CENTER construction. Be sure instead of sorry—INSIST on GENUINE Ozite!

•Ozite Rug Cushions now come in two weights: Gold Tape Ozite (heavier weight) and Silver Tape Ozite (lighter weight). Look for the name OZITE impressed in the fabric. Sold wherever rugs and carpets are sold.

SEND FOR FREE SAMPLE AND BOOKLET

CLINTON CARPET COMPANY AH434
Merchandise Mart, Chicago

Please send a free sample of Ozite Rug Cushion, and a copy of your new booklet, "Useful Facts About the Care of Rugs and Carpets."

Name.....

Address.....

City..... *State*.....

ered fellow, a little noisy perhaps, but nicely gay for the not-too-formal house. One store offers a rubber doormat that may be monogrammed. Your initials or the name of your place set in at so much per letter. So, your doormat to the house as the book plate to the volume.

Articles photographed are from John Wanamaker's; Lord & Taylor's; Hammacher, Schlemmer's; Lewis & Conger; Abercrombie and Fitch; and Todhunter. Price information will be sent upon request. Please enclose a stamped self-addressed envelope.

Doing over old floors

[*Continued from page 273*]

stain has dried. Pine or maple floors are first treated with a solution consisting of three parts turpentine and one part linseed oil before receiving an oil stain.

Stains are applied thinly in even strokes and with the grain of the wood, using a clean brush or sponge for this operation. Strokes should not overlap any more than is necessary and are wiped immediately with a clean cloth. Allow twenty-four hours for thorough drying. Polish with a weighted brush or mop and apply wax if desired.

Oiled Floors

You may want to oil your floor. In that case you will be happy to hear that oil is the easiest surface to apply and that it is proof against grease and water. It darkens with use and becomes dingy rather quickly, however, and I realize also that because it attracts dust you probably won't think much of it. Nevertheless, with due care it will give satisfactory service. Put on two coats, which are needed because oil is absorbed by most woods. Renovate by applying varnish remover, scraping and treating with more oil; put on thinly.

Painted Floors

Paint is fine for soft woods, but it is generally not very durable for floors. Remove old paint the same as you would varnish and prepare the floor in the manner suggested for other materials. A newly painted floor will last longer and possess a soft, lustrous finish if the final coating is given a rub-down of equal parts of turpentine and linseed oil applied and polished with a soft cloth.

Care of All Floor Finishes

When your floors are once again in good condition, you may keep them so by taking care of them. Mop and scrub unfinished

Why don't you ask the man at the store?

Your druggist will tell you that all the old ideas about mothworms and moth damage have been completely overturned by a new scientific discovery which makes it *impossible for mothworms to eat wool!*

Just imagine that! Your grandmother tried to *hide* her woolens away from the mothworm—in boxes or bags. Also, she thought it would help matters a little to put a bad smell in with them—black pepper or cedar shavings, moth balls or flakes. Science laughs at that, because Science knows the mothworm cannot smell *any* smell, good or bad!

But now we have got to the bottom of this mothworm business. The big textile concerns were the first to use this idea of treating the wool itself. They call it "mothproofing," and that word explains just the difference between *Larvex* and all the older methods of moth-fighting.

This Larvex penetrates the very fibres of the wool and it is a wonderful product for the woman who is proud of her woolen belongings, whether women's clothes, men's clothes, furniture or rugs. It will save her hundreds of dollars in moth damage, besides in some cases saving some irreplaceable treasure that is beyond money value.

Larvex is non-injurious and *odorless.* Keep your clothes hanging, ready to wear anywhere, any time. No folding, wrinkling, stowing away. And Larvex is economical. One application of it will mothproof for a full year, and this year's service costs no more for a suit of clothes than a single pressing of that same suit! Sold everywhere by drug and department stores. The Larvex Corporation, Chrysler Building, New York, N. Y. (In Canada: The Larvex Corporation, Ltd., Ste. Therese, P. Q.)

LARVEX Prevents MOTH DAMAGE

One application mothproofs for a whole year!

*Cold Zone can spoil even the warmest of Hospitality

***Cold Zones...those drafty, chilly spots that never get warm**

IT always seems to happen just when the game gets most exciting . . . guests lose interest . . . there is an unmistakable shiver . . . then, the inevitable request for a wrap. Somehow, apologies never cover your embarrassment when the cold zones in your home make your guests uncomfortable.

Your home has its individual charm, you want your guests to be comfortable, and yet, certain spots in your home never seem comfortable. It's not only embarrassing, but decidedly unpleasant for your family on those cold, biting days when the temperature drops to or below zero, and the wind whistles a challenge to your cozy comfort.

Right now—before another winter sends its bitter, chilly blasts, like it has this winter, to threaten your comfort, even endanger your health—find out how little it will cost to enjoy the cozy, healthful warmth of American Radiator Heating. Convenient time payments make it so easy to be prepared against even the coldest weather. Just use the coupon!

ARCOLA RADIATOR HEATING

Hot water radiator heating for 2 to 6 rooms. No cellar required. Priced, including radiators—as low as $99.50 *Plus Installation*

"IDEAL" REDFLASH BOILER

Long, double flue gallery assures maximum heat with minimum fuel. Priced as low as . . . $96.00 *Plus Installation*

"IDEAL" OIL BURNING BOILER

Designed especially for use with gun or rotary type oil burner. Priced as low as $228.00 *Plus Installation*

"IDEAL" MAGAZINE BOILER

Fuel placed in magazines is automatically fed to fire by gravity. Priced as low as $195.00 *Plus Installation*

AMERICAN RADIATOR COMPANY
40 W. 40th St., New York, N. Y.
Division of
AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

AMERICAN RADIATOR COMPANY
40 West 40th Street, New York, N. Y.
Please send me information on heating.....rooms.
Fuel used.....
Name.....
Street Address.....
City.....State.....AH 4-34

floors with mild soap and water. Scour them with clean beach sand or fine steel wool. Remove ink or other foreign stains with the oxalic acid solution already mentioned.

For varnished floors use a clean soft brush or mop. Rub with a cloth slightly dampened with floor oil or kerosene—not too much, as oil dries out varnish, darkens wood, collects dust, and does much harm to floors not oil treated. Use no water on varnished floors. When dirty, wipe them with a cloth wrung out with warm soapy water. Dry them at once. White spots in varnished floors may be removed by rubbing with a cloth moistened with floor oil or kerosene or by scraping and applying a fresh dab of varnish. Varnished floors worn down to bare wood can seldom be patched satisfactorily. Better not try.

Use no oil or water on waxed floors. Oil softens the surface. Water dulls and whitens it. Waxed floors are best cleaned with a soft cloth wrung out of warm water and soapsuds. A small amount of turpentine or gasoline on a cloth will dissolve a film of dirty surface wax, leaving it clean and bright. Dull portions of a waxed floor need only be rewaxed to restore their fine original luster.

Your home and your nose

[*Continued from page 257*]

much wiser to economize on some other equipment than to neglect this feature as it will return many dividends every year. If only a portion of the system can be installed, select the part which would furnish moist air during the heating season.

A word about your house furnishings. When the air in your home is too dry the fibers in rugs, no matter how expensive, become brittle and, each time they are walked upon, break, and the life of the rug is shortened. When the air is moist the fibers are flexible and can give much longer service. Your straight chairs tend to become rocking chairs, when the air is too dry, as the glue dries out and there is nothing left to hold the joints together. Your hangings will crack and the wallpaper will peel under similar conditions. Pans of water on radiators or fountain jets of water are better than not any—but they fail to produce the necessary moisture.

In the average seven-room house, when the temperature is kept at 70°, seven and one half gallons of water should be evaporated in twenty-four hours if the temperature outside is freezing. If it is zero outdoors, twelve and

YOU DON'T HAVE TO SCRUB A TOILET

Sani-Flush

cleans closet bowls without scouring

SANI-FLUSH removes stains, rust and discolorations from the toilet bowl. Keeps the porcelain glistening like a china dish. Sani-Flush eliminates all scrubbing and scouring. You don't have to touch the toilet with your hands.

Sani-Flush is not like ordinary cleansers. It is made to clean toilets. Follow directions on the can. Sani-Flush purifies the hidden toilet trap. No other method can do this. Sani-Flush removes the cause of toilet odors.

It is also effective for cleaning automobile radiators. Sold at grocery, drug, and hardware stores, 25 cents. The Hygienic Products Co., Canton, Ohio.

IN-A-TUB SHOWER

The Modern Bath

EASILY INSTALLED IN ANY TUB

Shower and tub bath combined. Children love it. Does away with soap scum, rings and dirt. No wet hair or slipping. In-A-Tub Shower fits all tubs—no installation cost—no curtains needed. Rests on rim—throws sprays over shoulders to center. Sold by department stores, hardware and plumbing shops. If dealer doesn't carry—order direct on 5-day money-back guarantee. Illustrated folder free.

$5.95 POSTAGE PREPAID

THE SEVON COMPANY
445 Wesley Temple Building
Minneapolis Minnesota

KEEP LAMP & RADIO WIRES OFF FLOOR

FITS BACK OF BASEBOARD OR MOULDING

NEW EASY WAY

A neat job instantly. No damage to woodwork. No tools needed. Set of eight colored clips to match your cords. 10c.

JUSTRITE **PUSH-CLIP**

Fits Back of Moulding

If your 10c store or hardware dealer cannot supply you, mail stamps to us.
JUSTRITE MFG. CO., 2072 Southport Ave., Chicago, Ill.

FREE NEW BOOK

tells how to have RUNNING WATER for few cents a day!

Everyone knows and *wants* the many benefits of RUNNING WATER in the home. But how to get it? What kind of system? How to have it installed? To help you with these questions, we have prepared a *new* book, which explains everything you would want to know about installing a running water system.

Eighteen pages of diagrams — full explanation of running water from cisterns—shallow wells — deep wells —rivers—ponds—lakes—springs.

An *invaluable* book that will be sent you free. A book that you should read before you do anything about installing any water system—it may save you a costly mistake. Without cost or obligation it is yours —absolutely free. Fill out and mail the coupon *now* while you think of it.

A COMPLETE SYSTEM

200 gals. per hour
At lowest price ever quoted
$48.50 LIST
F.O.B. Factory

FAIRBANKS-MORSE
Home Water Systems
Engine or Motor driven for every farm and home use

MAIL THE COUPON

Fairbanks, Morse & Co., Dept. 4621
900 S. Wabash Ave., Chicago

Please send me a copy of your new illustrated handbook on water systems for homes and farms.

My source of water supply is:
☐ Lake ☐ Spring ☐ Stream
☐ Deep well ☐ Shallow well ☐ Cistern
Have you electricity? ☐ Yes ☐ No

Name.....

Address.....*R. F. D.*.....

Town.....*State*.....

POLISH AS YOU DUST
This
EASY NEW WAY

A wonderful paper that dusts, cleans and polishes all in one operation. Grabs the dirt and holds it. Leaves a rich lustre. No germ-laden dust rag — throw away after using.

For all fine furniture and woodwork. Sold by leading general and department stores. Write Dept HA for free sample of KVP Dusting Paper

KVP
KALAMAZOO VEGETABLE PARCHMENT CO.
PARCHMENT (Kalamazoo County) MICHIGAN
DUSTING PAPER

ENDS CALLOUSES
They Gently Fade Away

Corns and Callouses yield at once to the wonderful medication in this thin, comfortable adhesive fabric. You walk, play, dance in comfort. No more nagging foot pains. This soothing
Medicated Adhesive Surface
absorbs all hard growths without injury to healthy tissue. Antiseptic, healing. Big spool, 90 square inches. Send $1.00 and if not satisfied after trying get full refund.
COMFITAPE LABORATORY
Box A-10 Burlington, Vermont
MEDICATED Comfitape

three-quarter gallons must be evaporated to keep the relative humidity at 40° which is the healthful average. So, if you are obliged to spend uncomfortable summers at home and winters marked by frequent "colds" and allied illnesses, seriously consider having your home properly "air-conditioned." You will be happier because your health will be better, and material dividends will be returned in the saving of heating costs and the preservation of your house furnishings.

Can-ouflaging

[*Continued from page 260*]

solder it to the base of the tin to hold the candle.

Polish the can with a soft cloth and be sure to keep your gloves on so that none of the edges nick you.

Now, perhaps, you have developed patience and enough dexterity to graduate in your course of Can-ouflaging to your master of arts degree which requires credit for the making of the fruit basket. If you haven't guessed already, it's a cracker tin. The base is made of two tea cans, cut down and a paprika tin soldered together. To make the strips you are to plait together you must mark three-eighth inch strips cut straight down to the base of the can. Be sure also that the seam goes in one straight strip. Then paint the strips inside and out.

After they are dry, weave them as you would a wicker basket turning the top edges under on the outside. Some of the paint will doubtless get scratched during the process of weaving so you may have to paint the basket again. The finished article will look very handsome on your lacquered porch table full of fruit. Mr. Root suggests that you paint it a leafy green if you are using it for fruit, as it provides a foliage background for apples, peaches, plums, and cherries which is most appropriate.

The entire family can go in for this kind of craftsmanship with fairly fascinating results. It is a good thing to develop patience, and remember we told you twice before that it is an art to be handled with gloves on.

10 A.M. *An Idea!*

11 A.M. *Real fun!*
It's Waterspar

3 P.M. *New beauty*
—and all dry!

Quick-drying Waterspar Enamel

. . . fits into the Wallhide One-day Painting schedule

PERHAPS you don't know how easy it is to have bright, new-looking furniture. By using Waterspar you can actually use your chairs and table a few hours after they're painted! Even when two coats of this Quick-drying Enamel are applied, your furniture is all dry the same day. Yet *one* coat is all that is usually needed.

This is the news thousands have been waiting for! Thousands have seen how Wallhide, the Vitolized Oil paint, brings One-day Painting to walls and ceilings. They've wanted One-day Painting for furniture and woodwork, too. *And here it is!* Yet Waterspar costs no more to use than ordinary enamels.

Ask your dealer to show you the 18 rich Waterspar colors especially created to harmonize with Wallhide for walls and ceilings. Also see the 6 Waterspar auto colors. For name of nearest dealer look in your new Classified Telephone Directory under "Paints." Mail the coupon now for the two free Color Guides.

FREE!
Color Guides

Interior Decorators Color Rule and illustrated booklet: "*How to Work Wonders with Color in Your Home*," by Elizabeth Parker, New York interior decorator. Address: Pittsburgh Plate Glass Co., Paint and Varnish Div., Dept. 94, Milwaukee, Wis.

Name.....

Address.....

City.....*State*.....

WATERSPAR
Quick-Drying
Varnish Enamel

PITTSBURGH PLATE GLASS COMPANY
Paint and Varnish Division—Milwaukee, Wis.

Polished Plate Glass, Duplate Safety Glass, Pennvernon Window Glass, Tapestry Glass, Mirrors, Ornamental Glass, Carrara Structural Glass, Cement, Calcium Chloride, Soda Ash, Caustic Soda, Fertilizer, Red Wing Linseed Oil, Corona Insecticides, Dry Colors, Sundries, Gold Stripe Brushes, Interior and Exterior Paints and Varnishes. © P. P. G. Co., 1934

Night-time is bargain time

for telephone visits out of town

FRIENDS may be separated by miles, but friendships can be kept alive, easily and inexpensively, by telephone. Every evening, at 7 o'clock, many station-to-station rates drop about 15%. After 8:30 P. M., they are about 40% less than for daytime service.

Is somebody having a birthday? Are members of your family away from home? A telephone call would mean a lot to them, and bring you the genuine pleasure of hearing their voices.

Try it tonight. After 8:30 P. M. you can make a station-to-station call of 75 miles for about 35c, 150 miles for 50c, 275 miles for 75c.

Lighting fixtures from gelatin moulds

William Longyear

How harsh and irritating is the appearance and light from a "naked" bulb! I have in mind especially summer cottages, decorated cellars, garages, and workshops. A very limited expenditure will provide most practical and artistic fixtures as illustrated below. Aluminum or tin gelatin moulds which may be purchased at the hardware and department stores in a wide variety of shapes and sizes make excellent shields and reflectors. They are especially appropriate for the unconventional knotty pine or wall board finished rooms.

Figure A shows a large shallow mould, inverted to act as a ceiling light. The center cone of the mould is removed and the bulb screwed into the socket through the opening. The pull cord is weighted with a series of large wooden beads and a large iron washer painted red.

Figure B shows a different shaped mould as a ceiling light controlled by a wall button. A large star is cut from bright tin and fitted around the light base. Both the mould and the star are held in place by three or four small nails or screws driven through the base of the mould and the star into the ceiling. Bright tin, obtainable from a plumber may be given a silver or aluminum finish by rubbing it with steel wool.

Figure C represents a hanging candelabrum most appropriate where an Old English or rustic scheme is desired. This would be good for a tap room or summer cottage. Here we show candles in use, but bulb sockets may be placed in each cup and the wire run along the inside of the iron hoop and up one chain. An iron band from an old wagon wheel or even the complete wheel, spokes and all, is excellent. A spinning wheel may be used. Holes or other provisions should be made in each quarter of the hoop for fastening the chains. Four equal lengths of old chain with a large ring at one end support the hoop by hooking into the holes. All of this material may be found in the junk pile of the average blacksmith shop. The candle cups are small gelatin moulds. Four or more may be used. On a large hoop eight make a beautiful fixture.

From soft, clear wood cut a base block for each cup as shown in the detail. These should be made to fit tightly on the hoop. A tack through the base of the mould into this block will join the two.

All metal parts including the cups and chain may be painted flat black, while the blocks are painted bright red. The red blocks may be antiqued by rubbing a turpentine rag and a little black paint over them after they dry.

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With Money Saved on Fuel

(A typical living room before and after)

This Fireplace Circulates Heat

THERE is nothing that will add more to the comfort and enjoyment of your home than a fireplace. And here's a fireplace that pays for itself in fuel saved. The Heatilator actually circulates heat—to all corners of the room and those adjoining. In severe climates it cuts out those fuel wasting weeks in early spring and fall. In mild climates and in summer homes and camps owners find it is the only heating equipment needed.

The Heatilator works on the same principle as a warm air furnace. Cold air enters the double-walled firebox where it is heated and then passed out in a steady flow of even warmth.

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Over half of all existing fireplaces are not used because they smoke or fail to heat. The Heatilator eliminates all chance of failure by providing a correctly designed form for the masonry. It is simple to install—saves buying damper, smoke dome and firebrick—adds little to fireplace cost. And you can have any style of fireplace you like—the Heatilator does not alter the general appearance.

Heatilator Fireplace

Warm air rises —spreads over room. Air currents return to fireplace along floor.

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ugly nick **plaster or tile**
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Where is my favorite recipe?

We hope it is filed in your American Home Menu Maker. And we recommend this filing method also for the diversified and useful ideas that come to you each month from American Home readers

• eggs

WHEN POACHING EGGS

Butter rubbed on bottom of pan in which eggs are poached will prevent their sticking to pan and breaking and makes the pan easier to wash. MRS. FLORENCE M. COLE, Omaha, Nebr.

KEEPING EGGS FRESH

Eggs will keep fresh longer if set upon their *small* ends in a container or carton. In this position the yolk remains suspended in the albumen and cannot press upon the lining of the shell; which is the cause of eggs going "bad." MRS. BARRY O'DELL, Oakland, California.

LEFT-OVER EGG YOLKS

Left-over egg yolks should be placed in a cup, have a tablespoonful of cold water added and then beaten for one minute with a fork. The yolks may be used

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any time during the next week if they are stored in a very cold place. Mrs. D. R. King, Dayton, Ohio.

When Poaching Eggs for an Invalid

Cook them in hot milk instead of water. They are more nourishing. Millicent I. Ferguson, East Greenwich, R. I.

Lumpy Egg Yolks

When egg yolks are to be added to a hot mixture, beat yolks thoroughly and pour a small amount of the mixture over them. Stir vigorously and then add. If yolks are added without taking this precaution they are almost certain to cook in lumps. Mrs. Alwin B. Newton, York, Pa.

When Eggs are Scarce

If a cake recipe calls for four eggs and your eggs are scarce, use three and for the fourth use one spoonful of cornstarch. Beat eggs and cornstarch and you cannot tell the difference. Mrs. W. B. Hailey, Mesquite, Texas.

• vegetables

When Peas Are Very Young

When you are having your first few meals of peas, and they are tender and young, simply wash the pods thoroughly and put them on in your kettle of boiling water. When done the pods rise to the surface and the peas stay at the bottom—besides saving the time in shelling them they have an added fine flavor when cooked in this way. Miss Priscilla Gardner, Yardville, New Jersey.

After Cooking Spinach

Instead of dumping it into a colander (as so many do) lift it out of the kettle with a fork into the serving dish. In this way whatever grit did not come off in cleaning the spinach will stay on the bottom of the kettle instead of being left on top as in the old way. Mrs. Knute A. Fegraus, Troy, N. Y.

Muffin Pans for Tomatoes

When baking stuffed tomatoes place them in muffin pans which will help to hold their shape nicely. Mrs. Wm. E. Sharp, Ft. Worth, Texas.

• fish

When Baking Fish

Fish with skin such as mackerel or haddock is apt to stick on to the bottom of the baking pan to the despair of the dish-washer. To avoid this, cut a piece of the heavy waxed paper the fish is usually wrapped in, to fit the bottom of your pan (or a piece of brown paper greased on both sides) and place fish on this. Mrs. W. D. Card, Wellesley, Mass.

BREAKFAST MENUS LACK VARIETY IN FRUIT JUICE

● Regardless of how nourishing a soup is, a housewife wouldn't think of serving the same kind every day for dinner. She knows that appetites would quickly tire of the monotony.

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● DOLE Pineapple Juice is very nutritious because it is a good source of vitamins A, B and C. It is rich in digestible fruit sugars and furnishes important alkaline minerals which tend to offset acidity caused by other foods. It has been accepted by the American Medical Association Committee on Foods.

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—AND WHO CARES?

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$ Dollar Ideas $

We are desirous of publishing the useful dollar ideas submitted by readers just as quickly as space will permit. But, due to the great number on hand, we must request that no more ideas be submitted until the supply has been used up, when we shall publish a request for more. We cannot enter into correspondence regarding material submitted, nor can we return any rejected copy

What, No Lemons?

One day, when I was serving salmon, I found that no lemons were at hand and I substituted orange slices. It proved to be a very pleasant innovation. Mrs. Margaret Daily, Washington, D. C.

For Jaded House Plants

To keep house plants in a healthy condition, put a little ammonia in the water with which you water them. A good way to destroy worms at the roots is to stick matches (sulphur end down) deep into the earth around the plant. Mrs. H. M. Miller, Warren, Pa.

Best Ever Pop Corn

To make corn pop as fast and light and fluffy as possible, have the corn ice cold and the popper well greased and hot and the heat just right and you will have the best popped corn ever. Mrs. George L. McQueen, Belding, Mich.

Plant Labels

Break a cigar box into neat strips. Write the name of the plant on each strip and dip it in melted paraffin. These markers will last indefinitely. Mrs. D. H. Smith, Pauline, S. C.

Antique Finish on Copper

To obtain that lovely antique finish on your copper-plate, clean it with a 10% ammonium sulphate solution. Wipe the piece carefully with a cloth dampened in this solution. Allow the copper to stand for several hours or over night before using it. Mrs. Harris W. Rogers, Hamilton, N. Y.

New Wash Cloths

I stitch new wash cloths on the machine through the buttonhole edge and they never ravel. Mrs. H. M. Fox, Altoona, Iowa.

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2 squares unsweetened chocolate
1¼ cups (1 can) Eagle Brand Sweetened Condensed Milk
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Melt chocolate in double boiler. Add Eagle Brand Sweetened Condensed Milk. Stir over boiling water 5 minutes until it thickens. (Imagine! Takes only 5 minutes to thicken perfectly!) Add water. Cool cake before spreading frosting.

● Only 5 minutes' cooking instead of 15! And it never fails! *Never* too thick nor too thin. Goes on in lovely rich swirls! ● *But remember . . . Evaporated Milk* won't—can't—succeed in this recipe. You must use *Sweetened Condensed Milk*. Just remember the name *Eagle Brand*.

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3 **Speciosum Rubrum**—A lovely autumn Lily; satin white, heavily dotted with deep pink $1.35
3 bulbs each (9 in all) . . . $3.00
6 bulbs each (18 in all) . . . 5.50

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Garden facts and fancies

Just what is meant by a "rose" has been a very uncertain quantity, and on the exhibition table, it has often been a matter of dispute. Nine times out of ten, if a commercial grower was judging, a "rose" was a tight compact bud that had yet to expand and show its form—the kind of thing that could safely be shipped into market. It was a "rose" potential but not a "rose" in being in my own view of the case.

And surely to the average gardener and flower lover the "rose" must be something more than a promise and it is, therefore, just as well that The American Rose Society has at last given a ruling. "To be considered a bloom, the flower must be sufficiently open, that its form and character may be observed. Buds will not qualify as "blooms."

That should make it clear enough. Of course a rose judge must know whether a particular bloom is true to type in form, color, and size, and the judge will not discriminate between types or between varieties, but each one to be judged on its own merits against the standard of its self.

A further pronouncement that garden club members should sit up and take notice of is the following: "Blooms of Teas, Hybrid Teas, and Hybrid Perpetuals must have been grown disbudded, side buds will disqualify the bloom, evidence of very recent disbudding will be penalized."

As to Climbers and Ramblers a further ruling is that "except in decorative arrangements, sections of canes with more than one bloom lateral will not be considered." This is to avoid the effect of superiority by sheer bulk and weight.

Winter's Devastations Not Yet Felt

At this writing in the depth of the most trying winter conditions in the memory of many gardeners, it may be well to sound a warning note. The exceptionally severe cold almost generally throughout the country, often, at first, without any appreciable snow, will inevitably leave a trail of ruin in the gardens. Any combination of low temperatures and drought spells damage. Much will be realized when spring opens; but not all. Large trees, though fatally injured, may even come into leaf before they die. Pruning will not accomplish much if the injury is severe. There is nothing for it but to replant. Evergreens, broadleaf particularly, already show the effects of the winter's trials. Some fruit trees that may survive, may never again bear profitable fruit.

Trees and shrubs on poorly drained soil, and which haven't had adequate quantities of plant food in more favorable times, have surely suffered severely if they are not killed entirely. Roses cut to the ground, for instance, will not be worth bothering about. Better apply the full remedy at once by replanting. Climbers with much exposed wood may possibly be saved by severely cutting back, but it is a gamble.

We can look for a heavy record of losses, but out of it all there is this lesson to be learned—the plants that were well fed, well watered, and

Seven ages of a rose, from mere promise in a series of buds to full form, yet not "blown." According to the recent official Rose Society's ruling, there is only one exhibition bloom here

MOTHERS
Your Child Deserves
PROTECTION

Fresh air and sunlight are vitally important to the greatest possession you have—your child. Stewart Fence affords a SAFE fresh air, sunlight playground—and eliminates the dangers of swift moving traffic, uninvited trespassers and stray dogs.
Send 10c in stamps or coin for the interesting fence booklet "The Tireless Servant."

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The STEWART IRON WORKS CO., Inc.
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Joe, dear, we must do something about this lawn –

IT LOOKS POSITIVELY MOTH-EATEN!
THERE MUST BE SOME WAY TO SAVE IT. WE COULDN'T AFFORD TO MAKE IT OVER.
YOUR LAWN IS PROBABLY HALF-STARVED. YOU'D BETTER GIVE IT A SQUARE MEAL RIGHT AWAY - FOUR POUNDS OF VIGORO PER 100 SQUARE FEET..
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IT WILL BE WONDERFUL FOR THE FLOWERS AND SHRUBS, TOO.
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THE GARDEN LOOKS SIMPLY GRAND, JOE. IT'S SUCH A COMFORT TO ME - AND SO NICE A PLACE FOR THE CHILDREN TO PLAY!
YES, THAT VIGORO WAS A GREAT INVESTMENT - ALL THIS BEAUTY AT SO LITTLE COST.
WHAT'S SURE TO HAPPEN..

The Master Gardener* says:

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See your dealer *today!* Get enough Vigoro to supply a *square meal* to everything you grow. And be sure it's genuine Vigoro; look for the name on the box or bag. Six convenient sizes, from 12 ounces to 100 pounds.

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Above: Coldwell "Twin-Thirty" motor lawn mower and roller. Mows and rolls simultaneously 6 to 8 acres a day.

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CONSIDER this DEPENDABLE equipment NOW for a more beautiful lawn this summer.

The 1934 COLDWELL models present many striking improvements. Smooth running twin-cylinder motors provide increased power, less vibration and less noise. Improved governed speed control affords greater flexibility and ease of operation.

Details of other improved features in these 1934 DEPENDABLE COLDWELLS together with name of Authorized Coldwell Sales and Service Station nearest you, sent on request.

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Make your autumn garden a blaze of riotous color with these 12 Giant Single Chrysanthemums, exclusive Dreer creations. They bloom continuously from early fall until frost and are ideal for cutting.

Amber Star, buff with scarlet veining.
Enchantress, rosy pink.
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HENRY A. DREER
35 Dreer Building 1306 Spring Garden Street
PHILADELPHIA, PA.

well drained, will probably come through the best. Just think of that and take a lesson from experience.

Winter injury may be brought about in a number of different ways, but one of the most serious it must ever be borne in mind is through loss of moisture. It may come with something of a shock to some people to be told that winter loss of moisture can be so serious and something to be guarded against.

The gardener must remember that many plants most commonly used in cultivation are likely to be not completely fitted to the environment into which they are brought. There is always the tendency to expand the natural limit of cultivation, and after a series of mild winters, it is quite likely that quite a number of different plants will have been pushed out beyond the normal safety margin. Then the coming of a sudden snap of even normal cold, to say nothing of exceptional conditions, will take its toll.

I have sometimes urged that plantings of broadleaf evergreens under certain conditions be actually watered, with the hose if need be, at times during the winter especially where there is exceptional natural drainage and exposure to sun and wind. The foliage of broadleaf evergreens is giving off moisture every day of the year, and strong dry winds put a tremendous tax on the reserve of the plant. If the ground is frozen to a depth that the roots are unable to take moisture from the earth, then it is easy to understand that some damage will be suffered in the exposed parts above.

Deciduous trees and shrubs are also loosing moisture under the same dry and windy winter conditions; and trees, as has already been stated, may suffer so severely that their entire future is handicapped. Any tree has a certain limit of life duration and as it approaches old age and its recuperative power is on the downgrade, it simply hasn't the resistance that will be found in a younger plant. However, an old plant often takes a long time to die and it may not be until the following season that the damage would be realized.

Frost injury, though not severe enough to hurt the plant as a whole, may injure the season's buds. This is particularly noticeable in the fruit trees and some ornamental flowering shrubs, a few of which in some situations are notoriously not "bud hardy." The Golden-bell, for instance, in some sections up north fails to flower, unless the flower buds have had the protection of a snow mantle in the winter simply because the buds are comparatively sensitive.

Failure of some shrubs or trees to produce flower isn't necessarily due to any cultural deficiency or neglect. It may be, very conveniently, just weather. In the case of fruit trees, determination can of course be made easily during the winter, by cutting open a few of the buds. A blackened center is visual evidence of damage done. And, there is nothing to be done about it then! But, the observant gardener will look carefully for any symptom of winter injury as the spring advances and act accordingly. Don't waste time on crippled, frost shocked plants.

Winter injury to trees may sometimes take another form. Where the sun shines on a frozen trunk, for instance, the bark may split causing an open wound which, if not attended to in proper season, may be the seat of ultimate disease. Storms, breakage, frost damage and all such mechanical injuries may call for expert attention of the skilled tree surgeon and, as in everything else, it is true that applying the proverbial "stitch in time" is really the best practical economy in the long run.

Photograph by Norman Edson

The spider has an art that no gardener knows

Mechanical or physiological injury from weather conditions must be very clearly differentiated from injury by disease. But, there is the fact to be borne in mind that the weakened plant is the more likely to succumb to later onslaughts of disease, whether fungus or insect.

Some Big Dates

The important spring shows of the season are, the International Flower Show, New York, week of March 19; the Philadelphia Show, March 12 to 17, with same dates for the 63rd Annual Show at the Massachusetts Horticultural Society, Boston.

At Detroit, Michigan, March 17 to 25, The North American Flower Show; at Chicago, April 7 to 15, 8th Annual Exhibition, Garden Club of Illinois. The 15th Annual Flower and Garden Show under the auspices of the National Flower Show Committee of the Society of American Florists, will be at Rochester, N. Y., April 14 to 22. At Lincoln, Nebraska, May 26 and 27, the American Iris Society Meeting. Garden week in Virginia, sponsored by the Garden Club of Virginia, April 23 to 28.

A definite effort is being made to improve the standards and broaden the appeal of the horticultural features of the Century of Progress when it reawakens into being this year. The Horticultural Building has been taken over by the Society of American Florists and Ornamental Horticulturists.

The American Rose Society, June 11 and 12, at Portland, Oregon, cooperating with local organizations.

National Garden Week, April 16 to 21.

For Your Late Summer Garden

PLANT THESE NEW

GIANT MONTBRETIAS

from **DREER'S 1934 GARDEN BOOK**

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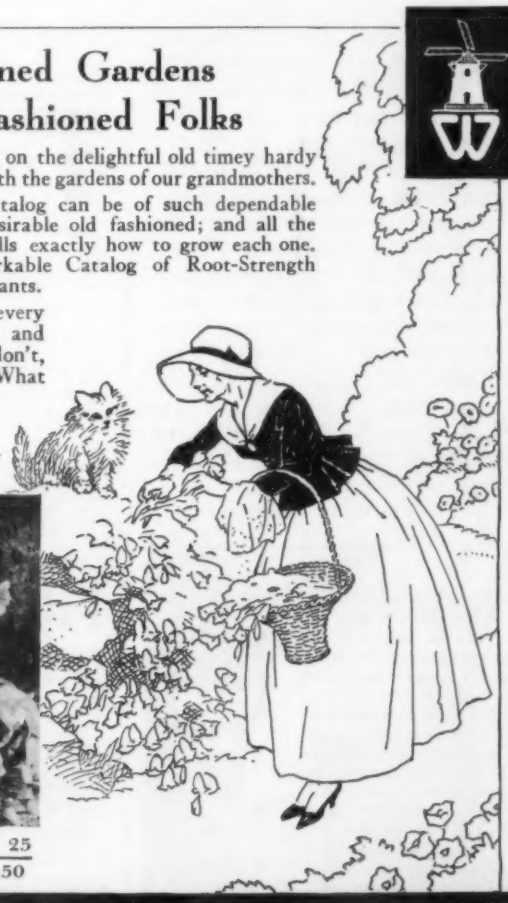

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There is no excuse for a poor lawn. It is only through not knowing or not caring, that home owners fail to achieve the same velvety, attractive lawns which emphasize and add so much beauty to other homes. Our Lawn Grass Service Department will tell you how, and **HENDERSON'S LAWN GRASS MIXTURES and HENDERSON'S SPECIAL FERTILIZERS** will make it possible.

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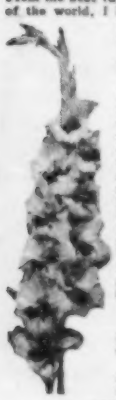

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50 for $1.75 with the PICARDY but without the $2.00 bulb.

Free Catalog I believe my forty-page free illustrated catalog is the finest, most interesting and helpful glad catalog published. And my list of varieties is second to none. Your copy is waiting.

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For luscious vegetables plant

FERRY'S
PUREBRED VEGETABLE
SEEDS

Your neighborhood store sells them in fresh dated packets for only . . . **5c**

Helen Lukens Gaut

A style of gateway popular in California

THE GARDEN GATE

THE gate that leads into a garden gives promise of peace, seclusion, and infinite content.

It is the entrance into a flowery kingdom where the magic wisdom of God has planted love, where every blossom is a love-thought, every bursting bud is eloquent of living, of perseverance and of growth.

Always, romance and poetry center about the garden gate—the coming and going of friends, the tryst of lovers, the bridal, the joyous laughter of children. Always, it bears the silent significant message—"Begone, dull care! Sorrow and strife cannot enter here."

In Southern California particularly, there is a revival of the old-fashioned walled garden, where one may entertain at afternoon tea, where birds can carol through sunlit hours, and lovers dream dreams in the moonlight, where one may enjoy an outdoor siesta without being dismayed by the curious gaze of a passing public.

Garden privacy is becoming almost as important a factor in the home nowadays as the privacy of bedroom and bath. This close association with flowers and fresh air is Nature's tonic for tired nerves.

One is not necessarily selfish if he builds a wall around his garden. For friends or for the stranger, who is footsore and weary, the latch-string of welcome can be in evidence.

Each type of dwelling calls for a corresponding type of enclosure. The frame cottage or bungalow demands a lattice, an art-wire or picket fence over which vines may be trained; and of course it is essential that the entrance gate be designed to harmonize. In this the home-builder's ingenuity and originality can be exercised with happy results.

Many of the larger estates, upon which palatial stucco houses have been built, are completely high-walled with stone or cement, and sometimes with impenetrable hedges of neatly cropped cypress.

A modern stucco home, be it large or small, is rarely found without an adjacent patio with its fountain and lily pond, a fireplace perhaps, and always a wealth of semi-tropical Shrubs, Ferns, and Rose vines.

These charming outdoor living

Cover it with vines, and bank it with shrubs and flowering plants. Make it an attractive background for your garden and a protective screen for your outdoor living room. Pittsburgh Fence provides just the right foundation for your Fence Garden—neat, inconspicuous, and economical of space. As it is doubly protected against rust, it will give you many years of service, with little or no repairing. Send for a copy of our free illustrated book of Fence Gardens. Address PITTSBURGH STEEL COMPANY, 733 Union Trust Building, Pittsburgh, Penna.

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A Practical, Proven Power Cultivator and Plow for Gardeners, Fruit Growers, Truckers, Florists, Nurserymen, Suburbanites, Country Estates and Poultrymen.

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Our beautiful, new 48-page Catalog is now ready. In it you will find fascinating new varieties and recent introductions at moderate prices. Profusely illustrated in natural colors. It includes hardy and tropical Water Lilies as well as all types of water plants and ornamental fishes. Shows the simplest way to make a pool, how to plant a tub garden and tells you all you want to know about the culture of water plants. *Send for your FREE copy today!*

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25 BLUE SPRUCE $1.00 Postpaid
Three-Years-Old, 4 to 8 inches. Order today!

10 ORNAMENTAL TREES $2.00 Prepaid
Any Assortment
All Desirable Varieties
Dogwood; Mountain Ash; Carolina and Lombardy Poplar; Tulip Tree; Maples; Sweet Gum, etc. Ash; Walnut; Beech and Chestnut; Pin, Red and White Oak, valuable ornamentals and timber trees. Grow wealth!

10 NUT TREES $2.00
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Beech, the health nut; Black Walnut; Butternut; Filbert or Hazelnut. 12 to 24 inches.

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Beauty Bush; Butterfly Bush; Snowball; Deutzia; Flowering Almond; Forsythia or Golden Bell; Honeysuckle, white, red or pink; Hydrangea (Hills of Snow); Hydrangea P. G.; Mock Orange; Spirea, red, white, rose; Weigela.
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Easy Plans (A) for garden furniture. Includes Lawn Chair, single and double—Lawn Table—Garden Bench—Garden Fence—Trellis—Tree Trunk Seat. All 6 pieces designed for easy building. Complete set of 6 plans for only $2, postpaid. If not satisfied, your money back. T. Crawford, Room 410, 1406 Chicago Ave., Evanston, Ill.

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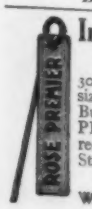

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BALL & SOCKET MFG. CO.
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rooms are usually paved with colorful tiles, and furnished with wicker, rustic, or enameled chairs and swings, all made bright with cushions and pads of flowered weather-proof fabrics. There may be a gay awning, or a huge striped umbrella to add to the lure of the setting.

Sometimes these patios are at the front of the house as substitute for the old-time veranda. Sometimes they are placed at the side or the rear of a dwelling where privacy is absolute.

But always there is an entrance leading into these treasure nooks from the outer garden. They are variously fashioned as to design, workmanship and material used.

An open gate leading into a garden is an invitation to enter, an assurance of welcome, genial camaraderie, and escape from worry and heartache.

The closed gate incites one's imagination into rollicking paths, for one senses that on the other side are beauty, fragrance, love, and happiness.

Bells, cups, and stars for garden and rockery

[*Continued from page 271*]

what probably was its other parent C. raineri.

The cups grow more star shaped in C. portenschlagiana, which, despite its name, is one of the most adaptable and indispensable of all Campanulas. The popular name of C. muralis denotes its ease as a wall plant. Charming as it is in any position, it is the most effective and the happiest when growing in the face of a wall. From this position its roots roam deep and wide for coolness and sustenance, and it forms larger clumps each year, with greater wealth of starry cups that look us straight in the eye conscious of their own beauty.

The Stars

The star species are not always recognized as belonging to the Bellflowers, but always cause interest among gardeners when the fact is realized. We long for more but as yet have only three true stars in our garden: C. fenestrellata, C. garganica, C. istriaca.

Greatly admired and deserving every bit of it, is C. garganica, named for Mt. Gargano in Italy. It is only two inches high, but there seems no limit to the length or breadth of the mass, spreading gradually and neatly. The perfectly star-shaped flowers come so rapidly and profusely and cover the small plants so completely as to look like a shoal of blue starfish with just a suggestion of green water beneath. Indeed it is

[*Please turn to page 305*]

VIOLAS FOR YOUR GARDEN

Include these lovely plants in this year's garden; free bloomers, dainty flowers, bright colors they add interest and color to any planting.

Jersey Gem: rich dark violet color.

Jersey King: a shade deeper than Gem.

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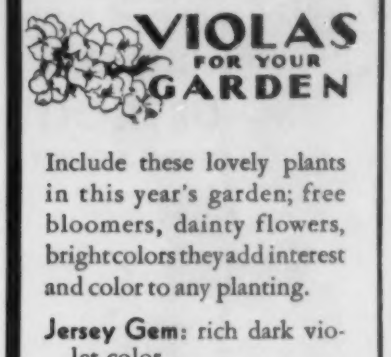

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Every one 1 to 1½ feet, a grouping of shapely, well-rooted, nursery-grown Evergreens, ranging from steel-blue to harmonizing light and dark greens. A Special Value Collection that will add beauty to your home and enhance its value many times its cost.

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BOUNTIFUL RIDGE NURSERIES
Box G **Princess Anne, Maryland**

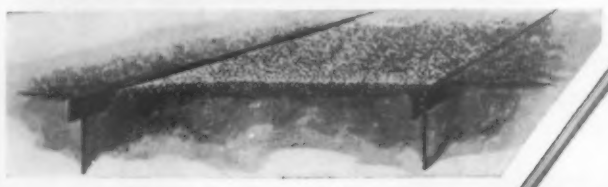
OF INTEREST TO YOU?

Here is another page of new things for you! These are of special interest to the garden lover. Each month this space is devoted to exciting new ideas, which continually come over the Editor's desk and which we simply must pass on to you while they are still news. Some of them may be important to you; some may not, but they will all be interesting, practical—and *new*.

Left: Here is a knife that prevents wilt because it makes a really clean cut. The Wilt-Less Flower Cutter has a stainless steel sharp blade that works on the guillotine principle, making a clean slanting cut with no torn tissue. Stems cut with it let water pass rapidly to the flowers

Below: Oozo Irrigating Hose eliminates overhead hosing and applies water to the ground steadily; at low pressure it just sweeps through the semi-waterproof fabric. Pressure at the faucet is adjusted to let just enough water through without puddling the ground

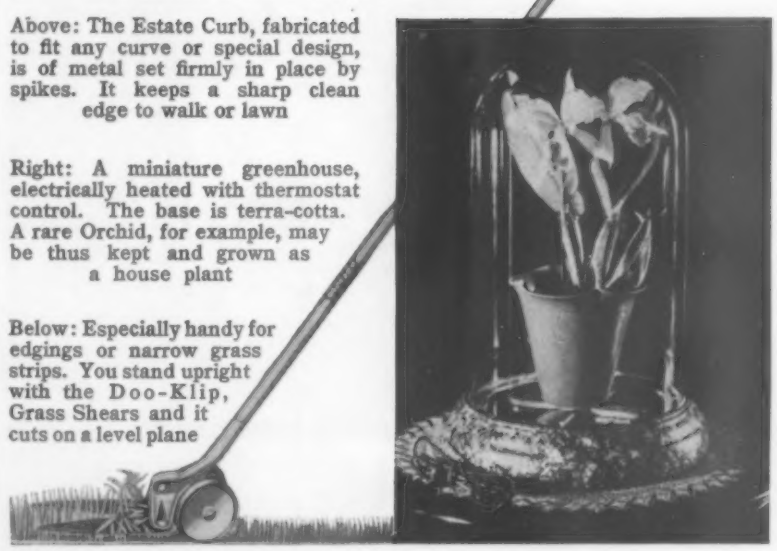
Above: An ingenious tree band which prevents cats from climbing up to any birds; it also has an insecticide collar above the guard and comes with an expanding joint to prevent girdling



Above: The Estate Curb, fabricated to fit any curve or special design, is of metal set firmly in place by spikes. It keeps a sharp clean edge to walk or lawn

Right: A miniature greenhouse, electrically heated with thermostat control. The base is terra-cotta. A rare Orchid, for example, may be thus kept and grown as a house plant

Below: Especially handy for edgings or narrow grass strips. You stand upright with the Doo-Klip, Grass Shears and it cuts on a level plane



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6 EVERGREENS

5-6 FT. HIGH 4 FT. WIDE

WONDERFUL SPECIMENS

1 Norway Spruce
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And four other beauties. Above worth $10.00 at regular prices, but on account of the depression I have cut my prices in order to move my large stock. Order at once as my supply is limited. Labeled and postpaid.

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THE FLOWER GROWER
107 N. Broadway, Albany, N. Y.

Bells, cups, and stars for garden and rockery

[*Continued from page 303*]

not until the blooms thin a bit after their first enthusiastic onrush that we notice the attractively toothed heart-shaped leaves. In some locations it blooms only the "few weeks" promised by descriptions, but in our moraine it has started in May, the first of all our Campanulas, and continued to flower without intermission until frost.

To those who have overlooked the Campanulas I can assure delight in discovering their many virtues. To those who enjoy experiments and special plantings I can recommend one to emphasize the different shapes of bells, cups, and stars.

This idea we are developing with miranda for bells, turbinata for cups, and garganica for stars. They are not just one group, but interplanted with Leontopodium, Erinus, Saxifraga, etc., yet near enough for easy comparison. Adenophera potanini arches a graceful branch of starry bells above them as a first step into a wider planting to compare allied genera, as Adenophera, Wahlenbergia, etc., formerly classed as Campanulas and still within the broader compass of the Bellflower family.

There are about 250 species of Campanula and some 135 of these are considered desirable for the rock garden. No place is too good for the choice alpines, and whether large or small varieties are in question, no genus is lovelier in its place.

Hardy everblooming climbing Roses

[*Continued from page 247*]

nearly everblooming when the plant acquires age and development: Zephirine Drouhin, deep rose-pink and its sport Kathleen Harrop, pale pink, both very fragrant.

The cultural treatment of these Hardy Everblooming Climbers is quite different from the old type Climbers. In order to attain its maximum repeating capacity, the plant must reach its full development, it must build its house before furnishing it with blooms. It should have full vegetative opportunity, not being crowded and having room to expand fully both tops and roots. Avoid pruning too severely, but give it space so as to avoid the necessity of curtailing the plant growth. Experience has shown that most often the re-

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"LITTLE GIANT" POWER MOWER

$137.50

LOW COST OPERATION

This super-powered Eclipse is built to do a big job at little cost. It has a bulldog stamina and never gives up when the cutting is tough. Another outstanding advantage is its simple operation and ease of handling. Little effort is required to steer this power mower around trees or shrubs or close to walks. The even pull and cut will improve your sod at a saving of time and labor. Send coupon for complete description of our three popular sizes. Made by a company with over 30 years of success in Hand and Power Lawn Mowers.

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montance comes only on two or three-year-old wood; the one-year wood blooming only once and acquiring the remontance with age. Therefore, whenever pruning becomes necessary, the old wood should be preserved unless it shows exhaustion and weakness.

The often repeated (but wrong) advice to prune Climbers after their blooming season should not be practiced on Ever-blooming or Remontant Climbers, because most of the remontance originates from the top eye right below the spring bloom, then the second eye comes out and so on, but if the nefarious pruning is done and the bloom laterals are removed or shortened, the remontance has been destroyed.

This essay would not be complete without mention of the Pillar varieties. Pillar Roses are not Climbers in the full sense of the word, but they are tall enough to cover a ten-foot pole and belong more to the Climbing class than to any other class. True Climbers and Ramblers are too rampant for Pillar work and Remontant Climbers would lose much of their remontance because of the pruning necessary to retain the pillar effect.

We find in the other classes ample material for everblooming pillars. Among Rugosas, we have Amélie Gravereaux, cerise-red with form and perfume of American Beauty; Conrad F. Meyer, large pearl-pink very fragrant bloom; its white sport Nova Zembla; Turke's Rugosa Seedling similar to Conrad F. Meyer but with distinct yellow marks at the base of petals. (This rose always gives me a feeling of sadness, the originator, Turke, died before seeing the worthiness of his seedling and in respect to his memory it was introduced under the name of Turke's Rugosa Seedling). A recent everblooming rugosa pillar of great merit is Dr. Eckener, with beautiful fragrant blooms not unlike Talisman.

Hybrid Perpetuals give us some beautiful everblooming pillars: Frau Karl Druschki will gradually ascend a ten-foot pole and the older it gets the more it blooms. Hugh Dickson will soon get up and supply in quick succession magnificent perfumed blooms of a rich velvety crimson. Georg Arends and S. M. Gustave V give us the pink shades. Patience is required to grow these pillars to their maximum beauty, and the post must not be expected to be covered in one season as with a regular climber but the waiting is well worthwhile.

Among everblooming shrub roses available for pillar work, we have the Pemberton Musk Hybrids and the so-called Lambertianas, but these two classes give only small blooms.

New, easy way to trim HEDGES

10 TIMES FASTER!

ELECTRIC HEDGSHEAR cuts hedges, shrubs and grass 10 times faster than hand methods. Saves hours of back-breaking work. Pays for itself quickly. Cuts light or heavy growth easily. Works on new vibrationless principle. 10,000 sharp cuts a minute with cutters that sharpen themselves and will not jam.

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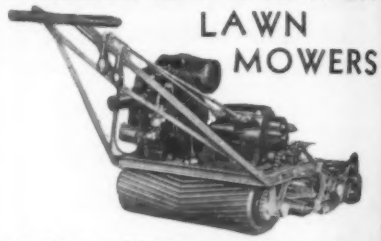

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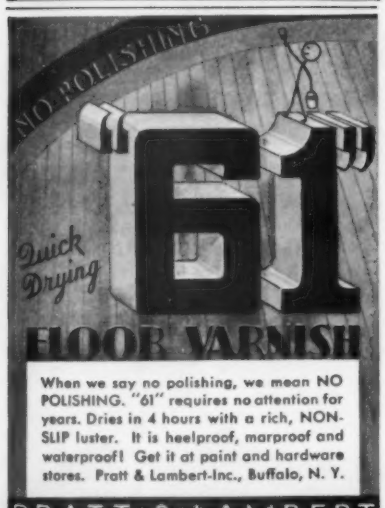

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My gay little garden

[*Continued from page 246*]

white, cream, lemon, flesh, salmon, flame—in that order, with Heliotrope in front, and at the back of these beds, Dahlias in colors matching the Gladiolus.

I may as well say truthfully that I had been too long and too thoroughly impressed with the difficulty of flower growing to expect any great results. I knew, from long association with a gardener who considered himself "competent," that results were not merely disappointing, but that all colors I cared for would be missing, and the strong hues of reds and yellows that I detest would appear unbidden. I *knew* this! My new gardener evidently felt as I did, because he sighed as he said, "Well, we can only put them in and wait for results."

June went by, and July, and gradually I became aware that Martha's Vineyard had not received its name for nothing. The catalogue pictures which in past experience had been misleading exaggerations of size and profusion, were now miserable little runts compared with the great sponge-shaped masses of color that were shoving and pushing one another in my flower beds.

In June there had been one handicap I could not overcome without the aid of a faked effect that will no doubt be shocking to true garden lovers. But it brought such delight to me that I am going to tell about it on the chance that to a non-gardener like myself (whose idea is that a garden is a decoration of the house) it may bring delight as it did to me. I had enclosed my little place with a gleaming white picket fence, and in front of it I had planted my longest flower border. At the edge of it there were lovely clumps of Iris, Daylilies, Columbines, Campanulas, and Lupins, but from the windows of the house not a thing was visible save the glittering white stripes of the fence, with straggly tufts of green along the base. I could not stand it. Why grow flowers if they were not to be visible from the house? So one morning out I went at five thirty with three pots of dark, medium, and lighter green paint, three brushes, and three sponges. Back of the Daylilies and the Iris I

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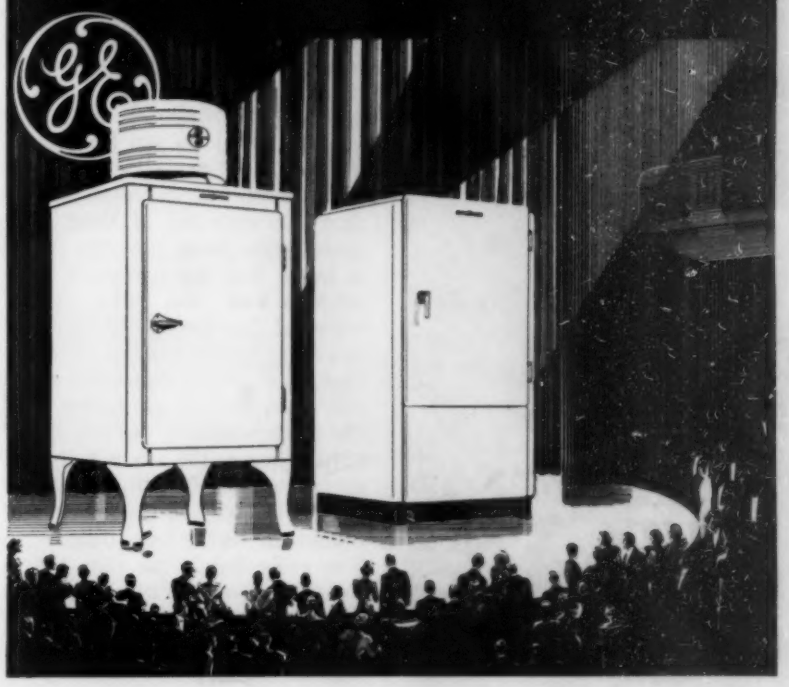

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camouflaged the picket stripes by painting sword-shaped leaves; then, with the sponges wired to the ends of garden stakes, I put masses of luscious green foliage back of the Columbines, Campanulas, and Lupines. By the time the increasing rays of the sun had driven me indoors, my living-room windows looked out upon a magic blooming of lovely green foliage, where a few hours before there had been nothing but the zebra-white striping of the fence.

Since then John and I have had five years of experimenting and yet, sometimes, when I notice that two cars out of three slow down when going past the place, it seems that my garden is false evidence of me. My house, trimmed lavishly as it is with flowering borders, seems to shout that here lives someone whose sole occupation is gardening. But the truth is that to see me in my garden before the sun is fully up, or perhaps in the rain, is no test at all. I always wake early and breakfast before six o'clock; I love to be out in the rain, I love the early morning before the sun beats on my head; but usually, after half an hour or so of walking along my borders, I hurry indoors feeling *that* is enough gardening for *me*. Then I am drawn to a window—and there is a red flower standing out like a gash! Then out I go and pull it up. I go indoors, and from the window see the hole where is was taken out. Well, I'm not going to do anything about it! I sit at my desk and begin my day's real work, but instead of seeing the words I write, I see the hole where the red plant was. Within fifteen minutes I am out of the house walking around the garden looking for something to transplant. Then the hole made by the flower that is moved has to be filled—and so it goes.

At almost any hour of the day we can see people stopping to look over the fence, because just as the house cried for flowers, the flowers now cry to be looked at! One day lately when our visitors lingered long, I said: "John, they seem to like our garden. You know, considering you were nothing of a gardener, John, and I knew less than nothing——"

"—Except all those piles of books you read all the time!" he interrupted.

"Anyway," said I, "since we both started at nothing, how did we ever get all this loveliness. Can you figure it out?"

John stopped his perpetual bug hunting, looked down the border he was working on, and answered, "Well, I figure it this way. There is nothing that plants *want* to do so much as to grow and bloom, so all we've got to do is to let 'em go ahead and do it!"

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